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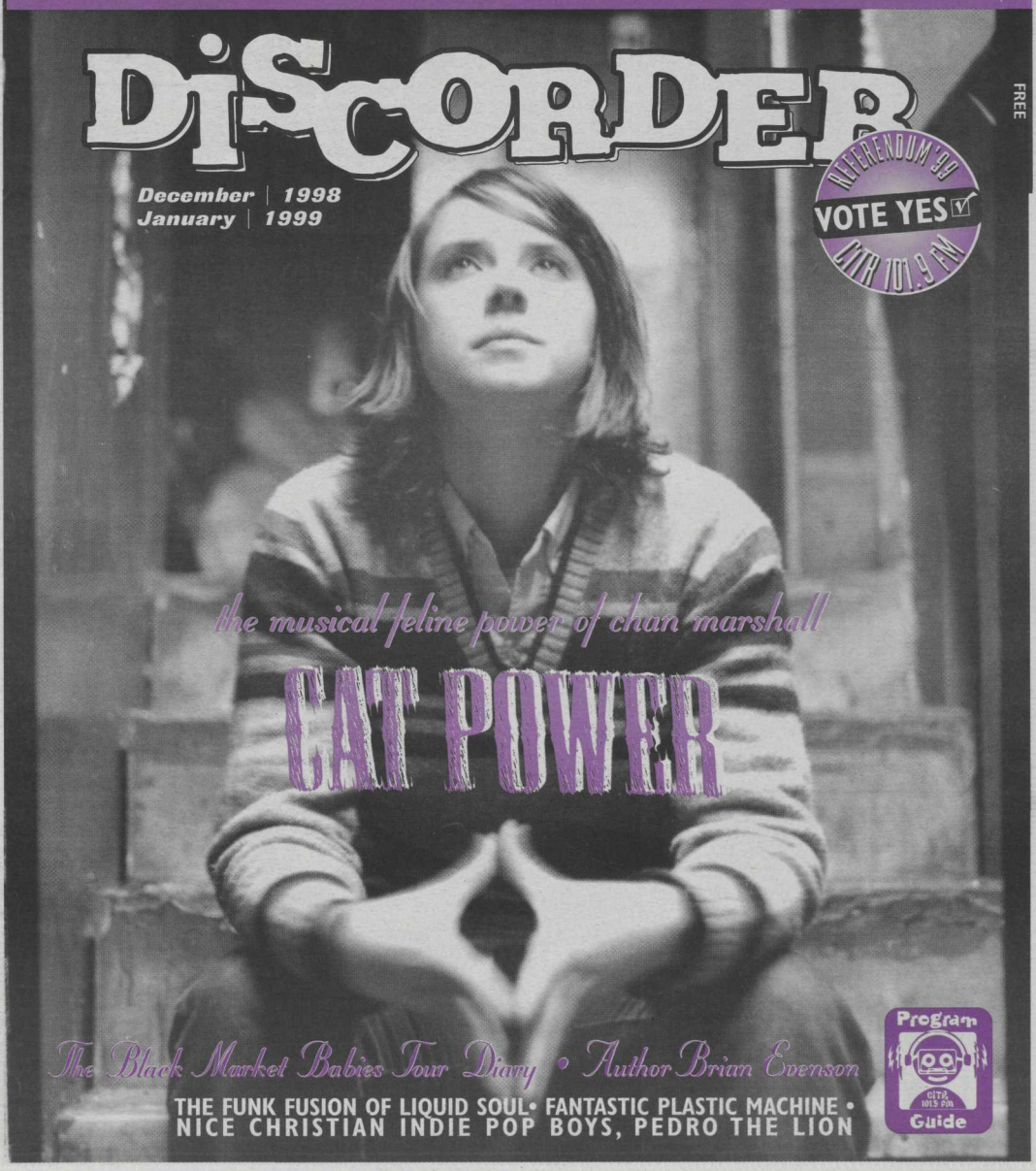

the musical feline power of chan marshall

CAT POWER

The Black Market Babies Tour Diary • Author Brian Evenson

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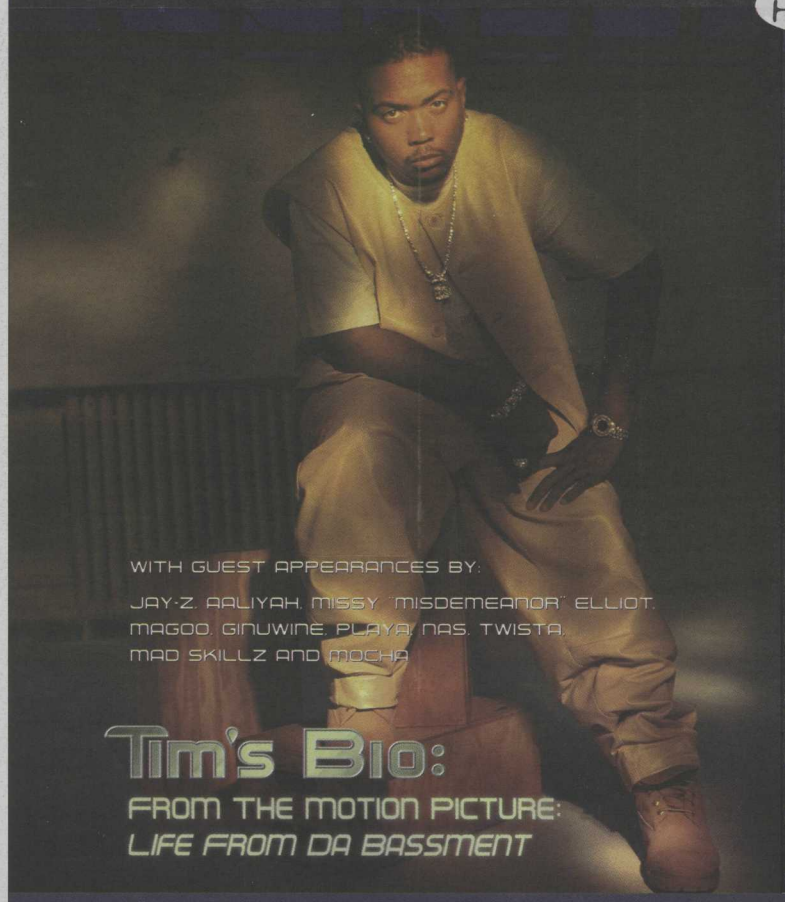
NICE CHRISTIAN INDIE POP BOYS, PEDRO THE LION

Program Guide

TIMBALAND

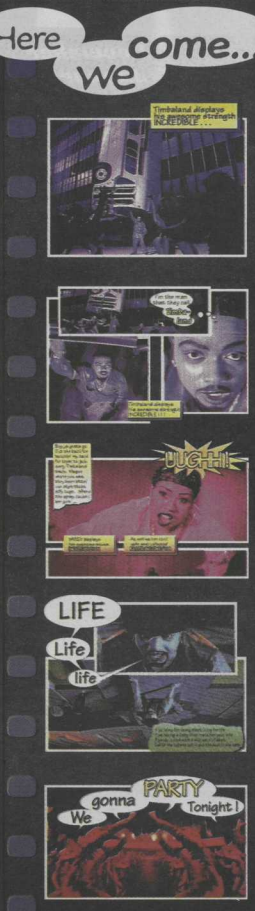


WITH GUEST APPEARANCES BY:

JAY-Z, AALIYAH, MISSY "MISDEMEANOR" ELLIOT, MAGOO, GINUWINE, PLAYA, NAS, TWISTA, MAD SKILLZ AND MOCHA

Tim's Bio:

FROM THE MOTION PICTURE:
LIFE FROM DA BASSMENT



IN STORES NOW

DiSCORDER

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COVER

MS. CHAN MARSHALL, AKA CAT POWER, IS REAL SHY, REAL SWEET, AND DOES SHE EVER HAVE SOUL. ANN GONCALVES CAPTURES MISS KITTY IN A MOMENT OF CONTEMPLATION BACKSTAGE AT THE STARFISH ROOM. KENNY PAUL DESIGN, AS USUAL.

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programme guide: anna friz
charts: julie colero
datebook: ann/tristie
distribution: matt steffich
us distribution: tristie
discorder on-line: janet
publisher: linda scholten

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Subscriptions, payable in advance, to Canadian residents are $15 for one year, to residents of the USA are $15 US; $24 CDN elsewhere. Single copies are $2 (to cover postage, of course). Please make checks or money orders payable to *DiSCORDER* Magazine.

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This Year Get the Gift of Radio Art

Celebrate Art's Birthday with 24 Hour's of Radio Art

by Anna Friz

January 17 is art's birthday. You know art, it's always hanging around in galleries, parading across stages, and showing up on street corners. According to French artist Robert Filliou, art was born over a million years ago when someone dropped a sponge in a bucket of water. He decided art needed a good party, so he declared January 17 art's birthday and called for it to be an international holiday of feasting and celebration and making presents for art. Eventually, there could be two days of international celebration, then three, four and so on until a million years from now, every day is art's birthday.

This year marks the 1,000,037th birthday of art. In celebration, CiTR has teamed up with the Western Front to celebrate art's birthday in style, with 24 Hours of Radio Art.

"Radio art?" you wonder. And just what might that dubious category include? The soothing sounds of white noise and feedback loops? Someone gargling for half an hour?

It has been done and may be done again. But radio art is not merely an onanistic exercise designed to alienate listeners. It is a distinct artform that is fluid and immediate; you get one chance to hear it with no possibility to rewind. Radio art has no physicality, it happens in the space of the imagination: "I hear voices, but there's nobody there." And in that space, all sounds are possible.

Most radio art operates less like theatre and more like cinema: a montage of sounds collaged and layered together. Sounds fade in and out, then cut suddenly to a new theme. But there might also be plays, readings, ambient mutterings, and blatant messages. Whole geographies of sound may come to life, or life may be reduced to minimalist tinklings. A performer might go loud, live and vicious on the mic, or they might sidle up to your ear and talk sweet. Radio by design and radio by chance. Non-sequitors abound.

We are assaulted by sound every day — from the humming of your fridge to insidious muzak — so everything is raw material. But what makes this different is that audio art will not try to sell you anything. Radio art is free and public.

So when you tune in to CiTR 101.9 fM on Sunday, January 17, 1999, you will hear a host of local and international artists surfing the radio waves for 24 hours. Jam sessions using Internet audio streaming feeds will let us send the sounds around the globe. It's a day to retune your ears and listen up while you're making your own present for art.•

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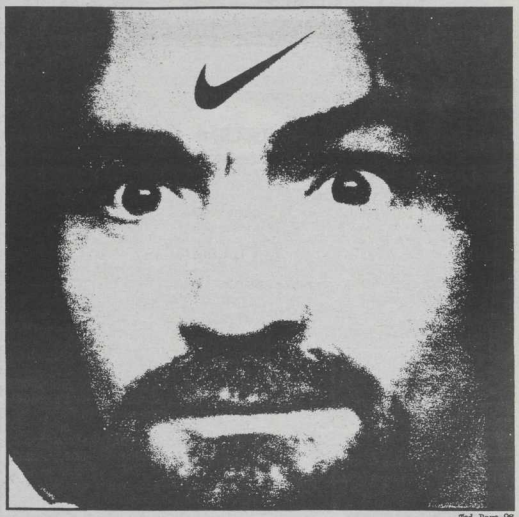
Botched Amputation by Ted Dave



Ted Dave 98

Demo Derby

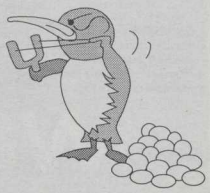
BY LINDSAY POAPS • citrnews@mail.ams.ubc.ca

In a stunning decision on November 4, 1998 the University of Victoria Senate rejected a $2,000 Shell Canada Recruitment scholarship. The vote, a 25-17 victory, by the senate came on the eve of the third anniversary on the hanging of Ken Saro-Wiwa and eight other Ogoni minority rights activists by the Nigerian military dictatorship. Shell Nigeria is complicit because it supplied money and guns to Nigerian state security forces. Shell Canada is 78% owned and controlled by its international parent, Royal Dutch/Shell Group, which controls Shell Nigeria. This is the first time in memory that a scholarship has been turned down at UVic for political reasons.

"The debate was brief and I'm most grateful that the Senate opted to do the right and rejected this blood money from Shell," said John Fraser, Uvic Science student senator who introduced the motion to reject the Shell Canada scholarship. "We must consider the human rights record of those we wish to honour with degrees or scholarships."

Since 1958, Shell International has taken $30 billion worth of oil out of Oigoni, located in the delta of the Niger River. Massive environmental problems in poverty-stricken Ogoni communities have destroyed wildlife and plant life, poisoned the air and water, and left many residents half-dead and prone to respiratory diseases. Ogoni writer and Goldman Environmental Prize recipient Ken Saro-Wiwa and eight other activists were hanged November 10, 1995 for criticizing the Nigerian dictatorship and Shell Oil. Nine days later, the US Sierra Club voted in favour of a consumer boycott until the corporation pays compensation to the Ogoni people and cleans up its mess in Nigeria.

"I congratulate the Senate at the University of Victoria. Only Shell Oil and the Nigerian dictatorship deny their environmental devastation and human rights abuses in Ogoni," said Sid Tan, co-chairman of the Sierra Club Lower Mainland Group. "The UVic senate has made a decision that indicates another generation is going to know that Shell is hell." The Ogoni Solidarity Network can be reached in Vancouver by calling 604.915.9600 or by e-mail at <ogoni@vcn.bc.ca>.



Grumpy Old Dog

BY BLAINE K

I hadn't been to Sonar since I saw Bob Mould (it was the Town Pump then) do a short set at Music West a couple of years ago. The night DJ Spooky "That Subliminal Kid" was playing, I was confronted, not with a balding Mould hunched over his guitar, but with blinking video screens, staccato sounds, and a stage filled with equipment, not people.

This was not a show that I would otherwise have seen, but a friend recommended the show to me. Highly. And I trusted him. My friend, Jay, told me that Paul Miller (DJ Spooky) would also be lecturing the day after the show about music construction, meaning, and semiotics. I became intrigued and my awareness of the intent and thought behind the music made me want to see it, hear it. DJ Spooky calls his music illbient: clever blends of synthesizers and instruments, sampled and live vocals (ill: slightly off-kilter). At Sonar, DJ Spooky played the stand-up electronic bass for much of the show and, in talking to the band and the audience, he kept using the phrase "break it down." Standing there, trying to make sense of what I was hearing, those words finally clicked.

"Break it down" meant deconstruction. Taking a piece of music and dividing it into discrete segments. Meaning is what this was all about. A song, just like an article in a magazine, is constructed to mean something. The person who constructs the song or article is delivering a message. By breaking the whole into a number of parts, that meaning becomes obscured.

What was even more fascinating was when I realized that when DJ Spooky talked about "building it up," he was referring to the reconstruction of music from the pieces leftover from the original breakdown. Essentially, he was changing the meaning of the original music by reorganizing its parts and even slipping in parts from something else entirely. I know this has been going on for years, but allow me the excitement of just figuring it out. Opened my eyes a little bit.

So if DJ Spooky took some Jean Chrétien speeches, cut them down so that instead of an entire speech there was a series of sentence fragments, DJ Spooky could reorganize the fragments to make Jean Chrétien say anything. DJ Spooky could change Chrétien's meaning. And by adding pieces of music to the mix, Chrétien's original meaning could be blurred even more.

The really clever thing about this process is how the final piece — composed of fragments — has so many layers of meaning. We understand what Chrétien meant originally, we understand what Chrétien is saying, on a semantic level, now that his words have been rearranged, and we have a sense of what DJ Spooky is trying to say by subverting Chrétien's voice, thoughts, and speech.

I've become a fan because I understand what's happening. Mine eyes hath seen the glory.•

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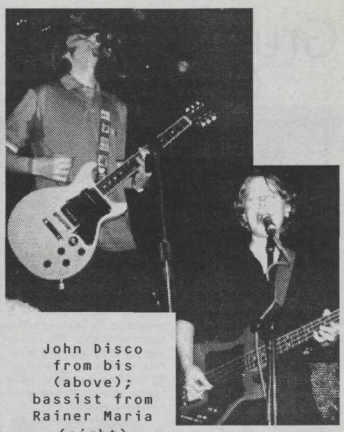
CMJ: My Holiday in New York

by Julie Colero

Thanks to the wonders of music directoring, I got to get out of this horrible place called university and explore the big, big city of New York for a week and a half. My excuse was that I was attending the CMJ Festival — I don't know how often I was in attendance, though. Too much to see in so little time made for some crazy action-packed days and nights, and the least amount of business networking possible. Here's the lowdown.



John Disco from bis (above); bassist from Rainer Maria (right)

Photos by Julie

Friday, October 30

Approximately 10 minutes before touching down at JFK airport, I wondered if I should make some kind of a plan for what to do once in New York. I had a phone number in my pocket and an unopened guidebook to the city. My decision to do STUFF in New York was rather an uninformed one, but I like leaving everything to chance. I hopped a shuttle bus to the Port Authority Bus Terminal, ate some crappy food, and waited for my friend A.J. to come and rescue me from the chaos of a new place. Thank goodness for near strangers who offer up their floor for 10 days. After dumping my too-much stuff (note for next year: one pair of pants, one sweater, some undies and socks — that's all you really need, kid) at A.J.'s office, we headed out to Brooklyn for a house party. I was then introduced to my home away from home on a floor in New Jersey. Hooray!

Saturday, October 31

I spent most of my Hallowe'en sleeping. When we finally headed into Manhattan, it was dark out. I was introduced to the best music store in the city, Other Music. I gave them good business over the course of my stay. Heading back to Brooklyn, we assembled our oh-so-clever costume, readying ourselves for the big party at Ben from Matador's house. Perfectly suited to the location, A.J. went as the cover of the new Belle & Sebastian album. As I had no room to pack a costume, I got to wear green and paste construction paper leaves all over myself, acting as the bushes behind the scene. This was perfect for me, as I didn't know anyone, and I didn't have to talk to anyone, hidden in the background. I met a few people, and decided I was going to be a bomb at CMJ, since I just wanted to be a recluse.

Sunday, November 1

No vacation could be complete without a day spent solely in New Jersey.

Monday, November 2

Did I forget to mention that **Belle & Sebastian** were playing, and that I had managed to weasel myself a ticket for the sold-out show? At **The Supper Club**, I was amazed at the poshness of the venue. **Guv'ner** opened and did an OK dissonantly poppy set. Belle & Sebastian took to the stage in fits and starts, looking confused and nervous. What a raggle taggle bunch this band is! Lyrics were forgotten, piano solos plunked wrong, and stringed instruments played out of time and tune. Bad? Nope — the most endearing show ever. There was lots of silliness and apologizing and I was charmed. The band played lots of songs from their EPs, whispered something about "the waitress having piles" at the end of *The Boy With The Arab Strap*, and did a little French ditty to end things off. After the show, I smoked a pink cigarette and was contented.

Tuesday, November 3

In the evening, I headed off to an "anti-industry" industry party and was disturbed by the fact that no one knew what a touque was. Silly Americans! I met up with Rusty, the music director from Calgary, and his assistant Elizabeth, who I ended up glomming on to for much of my stay.

Wednesday, November 4

I ate lunch Uptown at Tom's Diner, the inspiration for **Suzanne Vega**'s song and home to that flashy sign everyone sees on *Seinfeld*. We headed to **Tramps** for the **Jade Tree** showcase. I'm glad I got to the club pathetically early, as it ensured my spot front and centre for the first and arguably best band of the night, **Euphone**. Ryan Khapsys is the best drummer I have ever seen in my whole life, ever. He's got the skills to pay the bills, baby, and he's a sweetie to boot. The next three bands were less than par to the openers: **Sweet Water Freak Down** were loud hardcore, **Kid Dynamite** were ex-**Lifetimers** who screamed and jumped around a whole lot, and **Jets To Brazil** ... I don't even want to talk about them. Wondering why I stayed through all the mediocrity? **Joan Of Arc**. Sounds coming from the stage were even neater than sounds from the records. Hooray! I skipped **The Promise Ring** to catch a few minutes of crazy loud **Ruins**-esque **Uz Jsme Doma** at **Baby Jupiter** and then I was off again to see **Cinerama**. David Gedge was in fine form with his new band and I was so happy that I dared to almost-sort-of dance amongst the crowd of complete strangers.

Thursday, November 5

I was lucky enough to catch David Bazan of **Pedro the Lion** doing an acoustic set on the CMJ stage at the conference hotel early in the afternoon. His short set was a pleasure to a tired kid like me. I dragged myself to the neighboring theater to catch an advance screening of ***Velvet Goldmine*** and nearly nodded off amidst all the glam-rock and naked bits. Somewhat refreshed, I took to the streets to get myself over to the **Knitting Factory**. I wanted to see **ICU**, the K band, but was worried when a fellow concert-goer informed me that it was actually **I.C.U.**, a NY punk band, who were playing. When I got inside, my mind was set at ease by the presence of a good lot of turntables. I discovered the wonder of the theremin when ICU got to rockin' the near-empty room and I came away much impressed.

And here's where things get a bit silly — I decided to ditch the big city and head for Hoboken, New Jersey, to see my favourite rock-gods, **bis** at **Maxwell's**. All inhibitions dropped at the door, I jumped and sang like a big geek for a good hour, going so far as to imagine that Sci-Fi Steven winked at me. The new songs are super-catchy, and I got stuck with a perma-grin on my face.

Friday, November 6

I checked out **Rainer Maria** at an afternoon show at **Brownies** and spent the rest of the day wishing I wasn't too cool to wear earplugs. Those kids were loud and brilliantly dissonant. Later I hit up the **K** showcase at **Tramps** to see **Gaze**, our very own wonders. They played some really impressive new material and managed to avoid being eaten alive by their obsessive fans. Then it was off to **Irving Plaza** to see some of the **Sub Pop** showcase: **Sunny Day Real Estate** was the band which sold the show out, but I wanted to see **Heroic Doses** and the **Murder City Devils**. I was excited to see that Heroic Doses was actually Euphone plus Bill Dolan of **Sive Style**, so I got to check out the masterfully blurry drumming again. When the MCDs came on, everyone around me seemed to take about 10 big steps backward. The guy next to me looked over with a pained expression on his face and said, "They hurt my ears!" I guess I was the only one who could take the rock. Maybe it's a West Coast thing ... which pant leg do I need to pull up?

Saturday, November 7

I went to see **Momus** (**Luna Lounge**) who was suave and silly and witty and, well, Momus. I ran across the road to check out **Spatula** (**Baby Jupiter**), who do good instrumental loud-soft stuff, with lots of frantic cello-playing. Everybody ditched me to go to some place with free beer where I wasn't allowed to be, so I made it to **Irving Plaza** early enough to catch **Buffalo Daughter**. Um, boring? Too thumpy. I decided to try and Claire Danes-spot while **Ben Lee** did his wimpy-boy thing and generally twiddled my thumbs waiting for bis to play again. (Have you all picked up on my nerdiness yet?) Bis were good, but something wasn't right — they were being way too rock. After bis, I headed over to **The Cooler** to see **Thee Headcoats**. I caught a sizable chunk of the **Question Mark and the Mysterions** set and I enjoyed watching people getting down. When Thee Headcoats took the stage, I realized that **Paul Weller** might be getting a run for his money as my Brit-Rock-God; **Billy Childish** is aces!

Sunday, November 8

It was my last day, so I did my best to spend all of my remaining money. I squeezed in one last show at Brownies before heading home and really didn't want to leave the show. I got to see **Jejune**, who do that dissonant emo thing that I love so much, and so well. I wanted to stick around for **Hot Water Music** and the chaos of eight other punk/emo bands, but no such luck. Instead, I spent my evening on a plane, playing UNO with the women next to me (I won).•

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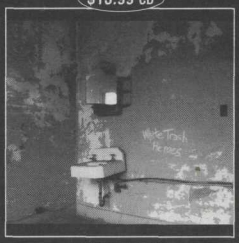

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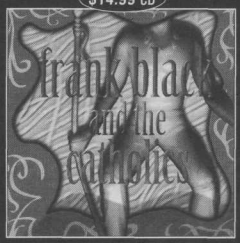

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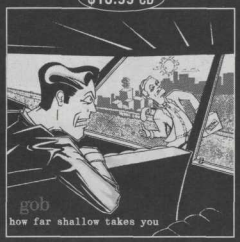

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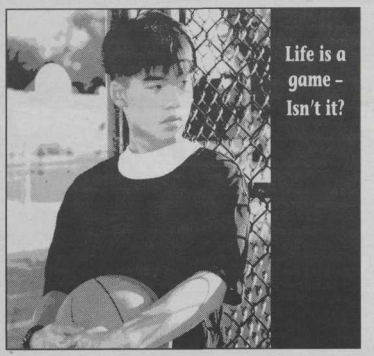

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Liquid Soul

Hancunt Goes To Mars, or, An Interview with Liquid Soul

Liquid Soul is a ten-piece acid jazz outfit from Chicago. Comprised of the traditional rhythm section minus piano and plus trombone, trumpet, saxophone, congas, a mean-scratching dj, a rapper who only rhymes freestyle, and a singer who is the progeny of Nina Simone, all of these seasoned veterans settle down into a fresh sound, staying true to their jazz canads by retaining an improvisational bent to their gig. Their self-titled debut and their recent release, *Make Some Noise*, on the label Ark 21 should be available at your local record store. If you like your ass-crack sweaty, then check out Liquid Soul. *DiSCORDER*'S Hancunt hooked up with front man and saxophonist Mars Williams before their October 15th show at Richard's on Richards.

DiSCORDER: Welcome to Dick's on Dicks! Mars Williams: Ah, that's what it is.

You've probably played here before ...?

Yeah, we did a showcase here for EMI Records, and one other time which didn't go too well, but ...

No?

No.

Montreal [JazzFest '98] went really well, though.

Montreal was great.

I saw you guys there. Did you see any of the funk bands who played the following nights?

No, because we went to Quebec City the night after that. We played two nights in Montreal and then we went to Quebec City.

Was Montreal JazzFest a big deal for you guys to play? I know that you've played with everyone from The Waitresses to The Psychedelic Furs, but still ...

Yeah, it was. This is *my band*, you know? This is something new to me, being a bandleader. Montreal is a very prestigious festival and with this band it's just different, it's a whole different thing, the crowd response, that's the thing ... and, the NRG ensemble, in Europe we go over great, the Berlin Jazz Festival, the Munich and Switzerland and Finland Jazz Festivals, so we've done a lot, and it's gotten great response, but it's not, it's a completely different thing.

You formed in Chicago in 1994. Can you describe briefly what the scene was like there and then?

We started off doing a freestyle kind of night on a Sunday at the Elbo Room. It was looser, we did a lot of freestyles, we [put different beats behind] some jazz standards, and a couple of songs I had, but then I started writing more specifically for this kind of band. It was a lot looser then, but it kinda established a direction of where the band was going to go. We had a lot more people sitting in, which was how the band got bigger, because it started as a five piece, and then it just grew. And certain people would come and shine — like Ron, our trumpet player, he would come and sit in on Sundays and so, I got spoiled.

And how did you hook up with Simone [vocalist and daughter of Nina Simone]?

We've had female vocalists off and on, throughout the years, and it was something that I like. Sometimes I like it without, sometimes I don't. But it's nice to have in a set, to break it up. And I hadn't found the *right* person [but] somebody said, 'You should check out Simone, she's doing *Rent*, she was Mimi in *Rent*.' So I said, 'Oh yeah, like she's really going to quit *Rent*, making I don't know how much money a week.' She came and sat in with us one night and she loved the band. She said [she wanted] to do it and I said, 'Well, are you sure?' I tried to discourage her [but] she said, 'No this is what I really want to do.'

So, has her mom heard what you guys are doing?

No, I don't know if she'd like it or not. I've heard her mother can be a tytant.

A lot of contemporary music today could be described as hybrid. Do you think that this term applies to Liquid Soul?

We don't really think about what we're doing. As far as us using all these different musical styles and everything, it's just because I like it. I don't really like to think about it, you know? We start thinking about it and analyzing what we're doing, it's just going to be like us copying ourselves ...

What does it mean for the band to be a collective, as mentioned on your website? Does that ever get sketchy with ten people in the band?

See, I really don't think it is a collective. I think it's more of a band.

Yeah, because also on the same website you are cited as the bandleader.

I wouldn't say that it's a collective. I don't know why it's on the website. Everybody does contribute, especially more now, to the writing process, [though], I mean, what would you describe as the difference between a collective and a band?

Well, a collective is a group where everyone shares power equally, whereas a band with a bandleader has sort of, somebody at the helm, not necessarily enforcing their rule, but ...

OK, so we kinda go into both categories in a way. Because yes, I'm the bandleader and it was my concept, musically.

I read about your philosophy, which consists of 'bringing jazz back to the dance-floor.' Can you elaborate on that?

Well, jazz started as pop music and now, you know, it got kinda snobby for awhile and it still is in a lot of ways ... You see these guys up there, one guy takes a solo for ten minutes and another guy takes a solo for ten minutes — with this, it's more fun, there's a groove behind it. The reason why jazz is even mentioned in style, I think, is because of the improvisation that happens with the soloists; there's some jazz feel, some swing feel, which goes over top of hip hop beats or some Latin flavourings. But the grooves are all dance and it's kinda just bringing it back to the way it actually started, with the Big Band dance days and Dixieland.

So, then, what do you think of this whole 'Swing Craze' shit? Does it make you mad to see the commercialization of jazz, a lot of white bands getting a lot of money for ripping people off, essentially? This whole Eric Clapton thing?

For me, it's like, OK, they're recreating something and you said they're making money from it and 'Oh, this has really hit big now, let's do it,' you know. It's more re-creation than creation. With us, I don't think we're breaking down any barriers or doing anything that's that new, but we have established our own sound and we're taking elements of other things and using them as tools. And the swing thing, yeah, it's kinda getting a little bit commercialized and stuff, but it's better than a lot of other stuff out there.

Yeah, it's better than Bon Jovi. OK, of all the jazz tunes to cover, why did you guys choose 'Salt Peanuts' for *Make Some Noise*?

It just kinda happened naturally; in fact, the second half of it, the chocolate covered nut part of it, was actually started first, and then we came into the bridge and we were like, bomp ba bomp da, we're like, ah, 'Salt Peanuts' ...

The band itself, and this is the impression that I got from seeing y'all at Montreal JazzFest, seems to be very active in their own promotion. It seems to be a real do-it-yourself thing happening with you guys. And you also chose a comparatively low profile, although very prestigious, label to be on. So was that decision not to go corporate intentional?

In a way, I think that the major labels don't know what to do with a band like us. I could probably right now, hold out and get a major record deal, but in doing so, I think that you run the risk of getting shelved, of being lost in the shuffle of a thousand-band roster. Originally why I went to Ark 21 was because there were some other labels interested, and it was starting to be like, 'Wow, everybody's looking at us.' But it was the major's going, 'Well, where's the top ten hit?' Ark 21 came to us and said, 'I love your CD,' which was a demo. They said, 'We want to put it out, as is, and we want you to do another one, just like that. You produce, do whatever you want, and we'll put it out.'

You have so many new people in your band and I know that Simone's not even on *Make Some Noise* and Ajax is only on four tracks, so you must already have enough material for a third and fourth album.

Yeah. We have to keep it fresh for ourselves. Playing some of the old stuff, it's just over and over ... I don't know how someone like Elton John can do 'Yellowbrick Road' every night...

When we saw you in Montreal, you guys had so much energy on-stage. I mean, it was either lots of drugs or you guys were really ...

It's not drugs, unfortunately ...

So the ability to improvise and keep things fresh obviously results in way more excitement for you, and in turn, more excitement from the audience.

I think it's everybody's individual personality which really makes the band. Having a ten-piece band is difficult at times but, on the other hand, all this strong emotion and energy from everybody is because everyone in the band has that fiery attitude.

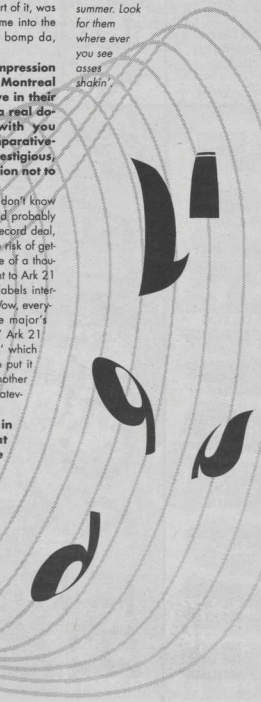
My last question is: who are your favorite Canadian jazz artists?

Uh, wow, I can't think of any.

You can't think of any?

Name some. There's a bunch of them that I know and I respect, but I just can't think of who's Canadian and who's not. I don't consider them in terms of nationality.•

Liquid Soul plan to be back in Canada this summer. Look for them where ever you see asses shakin'.



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THURSDAY, DECEMBER 31
NOISE THERAPY
JAR

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CRUST BROTHERS
JOHN FORD

SATURDAY, JANUARY 2
HEMEON
WITH GUESTS

THURSDAY, JANUARY 7
DAL DIL VOG
NAKED FOR JESUS

FRIDAY, JANUARY 8
POISON IDEA
WITH GUESTS

SATURDAY, JANUARY 9
ROYAL GRAND PRIX
METRONOME COWBOYS

WEDNESDAY, JANUARY 13
M-STRAIN
WITH GUESTS

FRIDAY, JANUARY 15
764-HERO
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SATURDAY, JANUARY 16
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BLACK MARKET BABIES

Nine Nights On The Road with The Black Market Babies!

Billy Hopeless' Tour Diary, transcribed by Rich Jones. (Mostly) all photos by Billy Hopeless.

Friday September 25th: EJ's, Portland OR

So far the tour's going great. We got past the border with no problems or probing and arrived at EJ's early enough to eat all the fine grease-enriched bar food we could stomach. We had no competition on this show, even though the threat of the Subhumans UK show down the street kept getting mentioned. We kept our ground knowing that the *real* Subhumans came from our hometown!

Tonight we (ourselves and the Murder City Devils) were joined by Seattle's Hai Karate who had the hard task of playing between our rock 'n' roll sandwich. The show was a real success even though EJ's doesn't sell hard booze (beer only!) and yours truly was out of his element with beer in hand ...

Saturday, September 26th: PCH Club, Long Beach, CA

To some, the thought of an 18 hour drive after a rockin' rollin' night would be a nightmare. The van breaks down. The van won't start. The van blows a tire ... The flies circled like vultures awaiting our demise, but thanks to our guardian angel "Gabriel," the hospitality of Mount Shasta, and a ghetto blaster full of RAWK, we make it to the PCH Club on time.

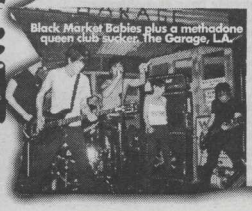
All-ages crusty punks stand outside due to the unbearable heat inside. We were sweaty and stinky before we'd even played a note! But the kids appreciated the rawk and, as is traditional at all-ages shows, they bought lotsa t-shirts!

Time to crawl into bed with Rob in a sleazy Hollywood motel. Oh, this is the good life. Goodnight ...

Sunday, September 27th: The Garage, Los Angeles, CA

OK kids, I'm sure the thought of me and Rob in bed has prepared you, but now it gets really weird. After sitting around the Murder City Devils' swanky pool-side cabana rooms, we're off to The Garage for a night called Club Sucker.

Club Sucker is hosted by a 7-foot somethin' drag queen named Vaginal Davis who *loves* "Caucasian cock!" A girl comes up on-stage when offered a BMB girly t-shirt, proceeds to change right there, and starts accosting me! Honestly, all I wanted was to dance! Lots of boys and queens told us how much they loved the show and wanted us to love them back! Vaginal Davis offered me her "Gonorrhea" and I accepted graciously. It was an interesting drink and an interesting night not easily forgotten. Needless to say, tonight nobody wants to share a bed with me ...



Black Market Babies plus a methadone queen club sucker, The Garage, L.A.

Monday, September 28th: Cafe Du Nord, San Francisco, CA

Tonight is "Trash Night" at Cafe Du Nord and the Black Market Babies and The Murder City Devils are alone on a show at last. The atmosphere is 1940s swing/jazz, très elegant! Every show has been better than the last and this one is no exception! The crowd is fully decked-out, dolled-up, and in love with the rock 'n' roll! We meet up with our friends in American Heartbreak and then after the show we head down the street to a cool rock club called the Lucky 13. Certain members of both bands got drunker than the rest (yes, it is possible, barely possible) and chaos results! While loading our gear out of the Cafe Du Nord, a squeegee guy cleaned our van windows. They're much meaner and more demanding here, but hey, this is America isn't it?

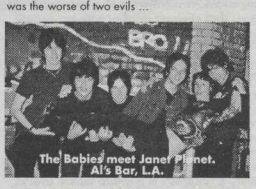
The scene before leaving cannot be explained due to its personal and graphic nature. But I'm sure we left our mark on the hangers-on who watched in disbelief. So let me ask you a question, San Francisco: What *do* you do with a drunken sailor?

Tuesday, September 29th: Al's Bar, Los Angeles, CA

So *this* is Al's Bar, the legendary CBGB's of LA. We've seen and heard of its cockroach-infested, graffiti-filled room on Humpers albums, and now we're here. Tonight we're separated from the Devils to join our allies the Streetwalkin' Cheetahs and a band called Miss Spiritual Tramp of '48 (an offshoot of Lutefisk). The booking agent, Toast (her name) of the Ray-O-Vacs (her band), is a sweetheart and keeps us drunk and drinking all night!! Not too busy tonight, but the crowd does include international fashion mogul to the stars Janet Planet! She loves our style and looks forward to working with us! This is probably our most destructive show to date, but there ain't much that we could do to this place that ain't already been done (besides clean it)! But that would ruin its appeal!

While having a trucker-wash in the bathroom, I meet a regular named Frank who was freebasing "something." Frank offers me a hit but I decline, telling him that I'm already fucked-up on rock 'n' roll.

"Oh, I don't do *that* shit," Frank replied, as if it was the worse of two evils ...



The Babies meet Janet Planet. Al's Bar, L.A.

Wednesday, September 30th: Paradise Lounge, San Francisco, CA

Today we walked down Haight Street, saw some stinky hippies, a cow with a mohawk, and Mr. Magoo in bondage gear! But enough tourist sights, let's talk about the ROCK!

Great club, great bands, great drinks! We're playing with Billyclub, a great hardcore band consisting of ex-members of Discharge, The Exploited, UK Subs, and REO Speedealer (to name just a few)! We're also playing with our friend Billy Rowe (of Jetboy fame) and his band American Heartbreak. The band had to turn down a pretty face or two, but we met lots of great people and connections were made.

We crashed at Billy Rowe and his beautiful wife Mary Anne's ultra cool rock 'n' roll flat, and discovered that some people make cookies at any time, at any cost!

Thursday, October 1st: day off

Driving, driving and more driving. We make the mistake of leaving the freeway when lured by a sign promising Dairy Queen and The City Centre Motel just outside Eugene, Oregon. A long, dark road, a creepy hotel, a house with a statue of a witch holding a human head, animal (?) bone windchimes and ancient writing on its verandah, but no Dairy Queen! At this time, Rob, his voice filled with terror, tells Rich to "Get us the hell out of here!" We sure were happy to find a Motel 6 later on. A few beers, a sleazy Malcolm McDowell movie, and once again I'm into bed with Rob. Oooh la la ...

Club Paradise, San Francisco.

Friday, October 2nd: The Breakroom, Seattle, WA

It's good to be back home! Well it might as well be home. Tonight we rejoin our brothers The Murder City Devils and make new friends with NYC's finest, The Heartdrops. The place is packed beyond all belief and fortunately our showmanship is at its peak. The crowd cheers every foul word spewed from our mouths. Once again, I attempt to give away a T-shirt in exchange for a dance and it all goes awry. A beautiful young lady accepts the shirt, but she ain't fit to dance so she kisses me on the cheek and falls off the stage! I later see her backstage holding a bag of ice to her head, but she's a tough cookie and so I leave her to go dance with the boys at the merch counter.

After the Devils rock the asses off the crowd, it's off to a house party. We love Seattle and have many friends here, so we hate to leave, but we're *really* in need of clean clothes, so tomorrow we must return to Vancouver. Besides, we still have one more show left on the 4th...

Saturday, October 3rd

Had a top secret meeting, said goodbye to Seattle, and passed the border with no problems or probings once again. Oh, it's good to be home. I love my bed!

Sunday, October 4th: Picadilly Pub, Vancouver, BC

A good time was had by one and all. The place is packed and finally I sing a duet with Spencer from the Murder City Devils!

Overall, kids, I think that no matter where you are on this earth you wish you were somewhere else. I'm glad that I've chosen this "career." I'll get to see a lot of this world and I'll always love my home when I get back. I called my Mom to tell her I was home and about my adventures. She told me that I am now truly a "musician."

I guess we all make our choices: Frank has made his, Vaginal Davis has made his/hers, you've made yours, and we've made ours.

Love and kisses,
Hearts and Aces,
Billy Hopeless,
A Black Market Baby by choice•.

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BRIAN EVENSON

BY LEE HENDERSON

BRIAN EVENSON IS QUITE POSSIBLY THE MOST DARING AMERICAN AUTHOR *to emerge in the last few decades. If you're keeping tabs, there've been many notable names that have stirred controversy in and out of the literary community — Bret Easton Ellis, David Foster Wallace, A.M. Homes, Mark Leyner, to name a few of the upstarts. These are all great writers, but none of them have come close to the true horror, the alarming humour, and the audacity that Brian Evenson has in even his shortest pieces. Stories about polygamy, killing cats, killing people, discovering your baby dead; stories about mad scientists, feverishly incestuous brothers. He has a book of short stories called* Altmann's Tongue *(Knopf), a book of early stories,* Din of Celestial Angels *(Wordcraft), and a novel out now called* Father of Lies *(Four Walls Eight Windows). Check out his freakish story in the1998 O. Henry Prize anthology. (He also has great taste in music.) The following is another one of those darned e-mail interviews ...*

***DiSCORDER:* A lot of your stories are incited by a murder or a dead body, which reminds me of Hitchcock movies in that it sets the audience at unease right off the bat. But from there you veer away from the traditional thriller structure, to where fewer variables are known and the moral centre isn't as clear. How is death a device for you?**

Brian Evenson: I see death as a catalyst that leads people to act in ways they normally wouldn't. If you begin with a death, it's unsettling not only because there's an inert body present but also because it wipes away the moral centre of the world. Things that in daily life we can count on no longer have their stability. My characters, confronted by the absence of stability, tend to rise to the surface of their skins, acting more often than thinking and almost never feeling; suspending moral codes while trying to find a non-existent stability. Once things are in that destabilized space, you have two choices as an author. Either you can try to re-establish stability, which is what thrillers do, or you can try to destabilize further, try to reach some point of sublimity in drawing nearer to chaos. A story like 'The Sanza Affair' is essentially a thriller turned inside out, where possibilities are multiple and anything you think you know at the start dissolves and never comes back together.

Many of your stories share a similar sense of humour, very deadpan and very dark. How important is humour to your work?

It serves in some ways as a balance for (or relief from) the darker aspects of my fiction, in other ways as a device to augment the darkness. It's restrained and deadpan, but humour's always present. I'd like to be funny in the same way as Kafka and Beckett, where it's genuinely funny, but in a way you're not altogether comfortable with.

Tell me about your novel. You've written a good number of short stories and there's something very concentrated in their delivery that I imagine you had to deal with when writing something larger.

The new novel is called *Father of Lies*. It's about a religious leader who abuses and kills a child, and then about the way in which the power structure tries to protect itself by keeping his crimes secret. It's not so much an attack on religion as an attempt to depict and analyse the nature of institutional power, though along with that, the book moves with a lot of velocity on the simple level of plot. It's a sort of thriller, I suppose. It's probably my most readable book, at least on that simple level, but at heart I'd like to think it's a schematic of institutional power that owes something to Foucault and to anarchist thought.

I think what you lose when you move from a novel to a story is that level of concentration. Stories can operate as plateaus, with a sustained intensity. They can also evoke a great deal of ambiguity, can leave the reader suspended in the flux. A novel, by necessity, has hills and valleys. It demands a different sort of flux, at least a few stable spots to stand. At the same time, I think the novel, especially the short novel, allows a philosophical exploration that the short story can't manage. It allows you to think about identity in a way that the story can only hint at.

Writing a criticism of institutional power with religion as the suspect institution, from your perspective, must carry a lot of personal weight. How has being Mormon affected your writing and the way people understand your writing?

It does carry a lot of personal weight. For several years, I was in a leadership role in the local Mormon congregation, so I had the chance to see the way a hierarchy functions from the inside. I'm not as actively Mormon as I once was, which has given me enough distance to see the potential for abuse of power in my own institution and be able to apply that to a larger context.

I can't say that knowing I'm Mormon is particularly helpful to people when they read my work. Mainly it just confuses them, since the writing doesn't fit into any of the typically Mormon definitions people carry about in their heads. Mormon culture is so insistent about praising the good and discarding the bad, yet at the same time there are a lot of blind spots and inconsistencies — as there is in any institution. Growing up, for instance, I knew a lot of Mormons who wouldn't watch an R-rated movie if it had sex scenes in it, but had no qualms about watching it if it was 'only violent,' as if violence was somehow more excusable than sex. Many of my stories, I think, attempt to resensitize people (myself included) to violence. That's a direct response to my culture.

There isn't a lot of sex in your stories, though. Sometimes there seems to be the threat of it, but it appears almost as a cultural transgression.

Yes, it's often either oblique or grotesque or transgressive. In the new novel, there are scenes in which a husband and wife are in bed, but no sex scenes except for the transgressive. I have written some pieces in which sex is more present in a more approachable fashion, but haven't managed to quite get it to work the way I want. In any case, as a writer I tend to be more interested in the transgressive, because I think it's in the transgressive that human action comes out in its purest, most desperate form.

I know you do work as a music reviewer on the sly; has your taste in music filtered into your work? I'm thinking about the similarities in technique between your writing and say, the very dark, emotionless stuff by Third Eye Foundation or Panasonic.

Music has always been very important to me. I listen to it when I write and revise; in fact, I often listen to the same album again and again when I write a particular story, and I've tended toward darker sounds and repetitive sounds a great deal, like Panasonic and Third Eye Foundation and their precursors. When I was writing several of the stories in *Altmann's Tongue* (1994), I listened to two songs by Einsturzende Neubauten again and again. And two of the stories in that book take their titles from songs by The Fall. [For] my latest book, *Father of Lies*, I kept coming back to Krautrock, mostly Faust and Can, but also newer bands like Slint.

The newest fiction I've been doing, I've been listening to a lot of electronic stuff, both early and contemporary. I've been listening to Throbbing Gristle and Psychic TV. But I'm also listening to Luke Slater [and] DJ Spooky. Autechre, Merzbow, everything on Colin Newman's ~swim records label, *Speedy J*, a lot of stuff on Invisible Records. Also a great, dark, unknown band on Decibel Records called Oneiroid Psychosis. I'm not sure what's going to percolate out of all that yet.

How did you get into this type of music and what keeps you interested in it? Most people lose interest or can't find the time to keep up with the velocity of change in music.

In the late-'80s, between years of college, I temporarily stumbled into an incredibly lucrative job where I had literally no expenses. I began buying nine or ten CDs a week. At first I bought only things I had heard or had heard of, but soon it became a kind of game. I started buying things at random, the only rules being that I was looking for music that I'd never heard of before. So, I bought things on impulse or for crazy reasons. I bought Einsturzende Neubauten's *Halber Mensch* largely because there was a border of teeth around the front cover. I picked up a Severed Heads album because it was in the bargain bin, and that got me interested in everything that Nettwerk records was putting out at the time, which eventually led me to contemporary electronic music.

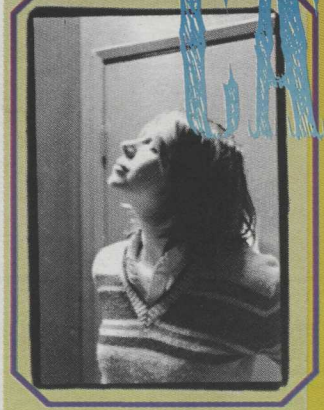
What would you suggest as some good reading as far as contemporary writing is concerned?

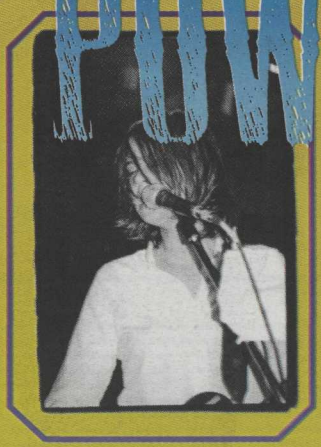
I like Beth Nugent and James Purdy's work a great deal. I think they're both in a very original space. I like David Foster Wallace's essays more than his stories or novels, but think most of his writing has something to offer. I like Walter Abish's *How German Is It?*, which I think is one of the best novels of the last few decades. Thomas Bernhard is one of my favourites—he's Austrian and writes novels with no paragraph breaks. But I also read people like Andrew Vachss and James Ellroy. I think Don Delillo's novels are very good as well, and I'm quite fond of Ben Marcus's *The Age of Wire and String*. That's at least a start.

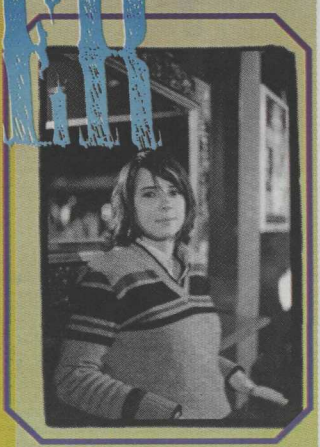
So, why do you write?

I don't write for any grand social reasons; my reasons are mostly subconscious and personal, perhaps selfish. It gives me a certain satisfaction that I can't get from any other activity. I don't know that it's so much an enjoyable activity for me as an intense one and a satisfying one that helps challenge the way that I am in the world, what I believe. I like the risk of that.•

CAT POWER







***DiSCORDER*: Let's start with some biographical information.**

Cat Power: My name is C-H-A-R-L-Y-N Marie Marshall, but when I was in sixth grade I took the C-H-A-N out and made it easier: Chan [pronounced like 'Shawn']. And I was born January 21, 1972. Aquarius.

Aquarius! I hear that you went to Africa.

That was a long time ago. It'll be two years this January.

And apparently it was a life changing experience.

It was different. I've never seen homeless children before, people who lived with contaminated water. It does something to you. You learn something you never knew before.

So after this, you started to write the songs for your new album?

After this, I did not ever want to play music again. I didn't want to play music at all, quite the opposite. Coming back from this experience, I didn't care at all and I'm still maintaining that feeling towards the luxury of music. So I came back and lived in the country and didn't listen to music and didn't like the association of myself with being a musician because I never really sought to be a musician. Coincidental things led me to where I am right now — it was never a conscious agenda. Coming back from Africa, I realized that there was no reality in the music world. A lot of the critical perspective of what's good and what's not good is so judgmental.

So you went to Australia with Bill Callahan, I read. Is this true?

This seems like gossip! Yes, it's true! I love him.

Okay. So you went to Australia — is this where you met the Tren Bros.?

No, I met them in New York two and a half years earlier. In New York, we played a show with Mick and Jim — from Dirty Three, the guitarist and the drummer — who are the Tren Bros. I met them in Boston and New York and I jokingly, without anticipating a reality behind it, asked if they would play on my next record and they said, 'Yeah, yeah, yeah.' But through developing this relationship, I went crazy and had this bad dream and wrote all these songs after eight months of not playing music. Then I thought maybe I should do this again, 'cause I felt different about things.

Interlude: Sound check.

Are there going to be any Smog/Cat Power amalgamation albums?

When we were living together in South Carolina, sometimes we would get so bored that there was nothing to do. I mean, we had already gone to the lake, we had already gone to the forest, we had already fed the animals, so we would make sounds and make little songs and stuff. I don't know if we'll ever play together. I mean, I'd love to, of course. As he would too!

But no plans in the works?

No, *not at all*.

How did you meet Steve Shelly?

Well, when I first moved to New York, I moved in with a drummer friend of mine and we played shows as a duo every now and then. His friend, who I didn't know, was the boss at Matador Records. Our shows in New York were with this person, Glen Thrasher, and this guy from Matador would call him and ask us if we wanted to play shows. I didn't know that it was the boss from Matador and I quit for a year because this drummer friend of mine had to leave New York. So I didn't play for a year.

I got a phone call on my answering machine one day: I came home from work and there was a message from Sharon Topper who is from God Is My Co-pilot. She left a message saying, 'Chan, you are supposed to play tonight at CBGB's gallery.' So I opened up the *Village Voice* and I saw that my name was there and I was supposed to play in 15 minutes. There were only four people [who] actually liked me when I used to play so I thought I should go 'cause they're going to pay and I'm not going to be there. So I went and played this show by myself. I never thought I'd ever 'cause they kept on [telling] me, 'You should really play by yourself.' I thought I would never do that. It was like, fuck, responsibility, and it was Cat Power solo so I went down, got my guitar 15 minutes later, and played.

Then that night, there was a message on my answering machine [from] Gerard, the boss at Matador, who was saying, 'I didn't know that you were playing tonight, I can't believe that you didn't call me.' He said, 'Do you want to open up for Liz Phair? You'll get paid $200, [but] you're not going to be on the bill. If you want to play, you won't be advertised at all.' I was like, wow, 200 bucks.

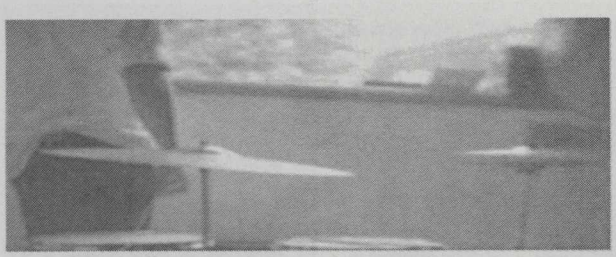
So I go down there and I walk [for] soundcheck. It was a huge hall with glamorous seats. I never really played for more than maybe 50. I look over when I'm soundchecking and these girls and a couple guys [were] staring at me [and] it made me so uncomfortable. I finished the soundcheck and I ran away to the corner. They knew everybody and they were all together. I was a lot more shy back then.

Steve and Tim walked up to me and said, 'We really liked your song, what's the name of your band? Where are you from? How old are you? How long have you been playing music? Do you live in New York? Come out for dinner.' So we all walked outside and went walking around. I'd never heard Liz Phair's music before and I asked Sonic Youth's light person, 'Are you Liz Phair?' I totally didn't know anything and they were laughing at me and I felt so stupid. I heard them say right after that say, 'Yeah, well Thurston and Kim.' And I thought, 'Oh, no' and then I realized that it was Steve Shelly — Steve from Sonic Youth — so I was like, 'Fuck.' Then I didn't talk to anybody.

Then I went and played the show. After the show, I get off stage and I'm trying to concentrate and Steve walks up and says, 'I wanna put out a record.' Then the stage manager comes out and says, 'Do you want to go back on?' and he lifts the curtains and everybody is standing up and banging on stuff. I started crying. I went to get my friends backstage and I pulled back the curtain where they were and these five guys run up and they're like, 'Can we ask you some questions? You're so amazing!' One of the guys says, 'My professor gave me your CD and I just love it.' I said, 'I'm not Liz Phair,' and they were all like, 'Oh.' They all turned around and walked away. All those people who paid $18.75 to go and see Liz Phair didn't even know who she was. Isn't that sad.•

BY SHANE VANDER MEER

PHOTOS BY ANN GONCALVES



***DISCORDER*: What are you hoping to accomplish with your music?**

David: I think that all the different arts have a way that they communicate information that is intrinsic within the art. Music has a specific way that it communicates information, different than a painting or a poem, approaching us on a different level. There are several ways that we understand information, and art presents it to our minds in a covert way. In acknowledging that, knowing that if I'm true to the creative process, hopefully my music will be able to communicate with people on the level that it has to me all my life.

Lyrically, is it important that your beliefs be understood by your listeners? Do you think they will get more from the music if they know where you're coming from?

We were just talking about this today. There's this song on the record called 'When They Really Get to Know You They Will Run,' and some [people] have questioned what I'm trying to say in the song. To me, it's not as important that they know what I'm trying to say as that they are presented with information which causes them to think and grapple with an issue. If I can cause them to take a second look at something ... everything's so relative these days, so open to interpretation, that I can't hope that everybody's going to understand my point of view, but I think that by being honest, they'll get accosted somehow by my message, whether they know where I'm coming from or not. I think that it causes people to think. I've heard lyrics in the past where I wasn't sure where the person was coming from, but that made it more thought-provoking, as it wasn't just easy to agree or disagree. I'd have to think about what they were saying and play both sides [of the argument] to see what I think. It's not totally important that people understand my point of view, but it helps sometimes.

Have you had any bad press or bad luck due to your honesty?

Sure. We had a door guy tell people at a show that we were Christian rock and then they didn't come in. We're subject to some of that stuff, but I think it's the lowest common denominator. People that have a brain in their head can see what's happening: that no one's trying to tell anyone else what to do. The object is discussion and getting to the bottom of things. We're not saying, 'You need to get your stuff together in the way that [we] think is right.' For the most part, I think people understand what's going on.

Do the members of your band all hold the same belief system?

Josh: We all consider ourselves Christians. We don't all have the same exact beliefs. A lot of times we end up talking stuff out, not necessarily arguing, but we're not like robots who say, 'Yes.' We'll talk to each other, saying stuff like, 'I don't believe that!' or 'I really believe this!' ... that's about anything, Christianity or otherwise.

What do you think of bands like Earth Crisis? They're trying to get their message across ...

Josh: I've only heard things about them. I'm sure that they're very good at hardcore and that they're very militant.

A lot of people are offended by that.

Josh: If anyone were like that, even if I agreed with them, I would think they were wrong in trying to impose their views on everybody. Everybody has a right to be different.

David: That's the key with any belief system. If you have to force your beliefs on somebody, I think it's ineffective. If you really believe in what you're doing, you'll figure out the most effective way to bring it to people. Not to slip it in or anything like that, or to get it in behind their backs, but to present it to people where there's not a smokescreen. If I'm yelling at somebody, barriers go up instantly, and any chances of speaking rationally with them are over, unless you back off and present your case in a less-offensive way. It just boils down to believing in what you're doing and wanting to see it prosper. If your orientation towards an issue is hostile and hard-line, it's usually ineffective. If they want someone to know where they're coming from, they should lower their voices.

You had an EP on Tooth & Nail Records. What is your experience with that label?

David: We were never technically on the label, we just did a one-off. We talked to them for a little while about being on their label, but ultimately, there were a few things, business-wise, that made us nervous. There wasn't a lot they could say to ease our minds on certain issues, so we tried to distance ourselves from them business-wise and just remain friends. I have thoughts about what they do, but that's not ultimately important. We didn't sign with them because we were nervous about the business aspects..

What do you have in common with your tour-mates [Jets to Brazil, Promise Ring]?

David: We're only doing a few shows with them ... not a whole lot!

Josh: I think that we appeal to the same kids. If we don't now, after the show most of them go away happy. We're not like the other bands stylistically, but I think that all three bands are fairly thoughtful bands, lyrically and musically. We're not three-chord pop or distortion, not that that's bad ...

David: We can't really pull off the energy and the rock that the other bands do.

Josh: So far it's been good. All the crowds have been really receptive and supportive. I thought that maybe half the people would walk away, or ask, 'When's Promise Ring gonna play?' but it hasn't happened.

David: Last night, we went out on a limb and opened with a really mellow song and everybody stuck around. I'm not really sure why, though. If I was a kid, I may not have.

Do you consider religion fashionable right now? There are bands like MxPx doing it punk-style who are getting decent reactions ...

David: With that band, their popularity grows the more they distance themselves from religion. I think that world religions are fashionable, but Christianity is never fashionable.

Josh: You can never be accepted, really, by everybody, as a Christian.

David: I think that it's because the Christian Church has probably been the most offensive organized institute in American history to anybody. Contrary to what scripture has to say, it's so exclusive and judgemental. I've had a problem with it because you just feel like you're going to get hammered for stuff and that's contrary to what the Bible actually says. Somehow, Christians have been getting it wrong for years and years, so there's a good reason why [Christianity] is never going to be accepted by the nation at large.

I was wondering where you're at, spiritually. I admire the fact that you can refer to God as 'Dad' in your songs; that's something a lot of Christians would not ever really be able to do. Is this something you've worked through?

David: With most of those songs, there are a lot of parallels and metaphors and most of it has been based on factual events. In the Bible, there's such a clear picture of Him as a paternal and also maternal figure. The ultimate goal with what the Bible claims as Christianity is a personal intimacy. This relationship is in many different forms and one of those is definitely a maternal/paternal relationship.

Is 'Big Trucks' your own version of a parable?

David: Yeah, in a lot of ways. I enjoyed the literary tool of a parable as it appears in the Bible and I think it's a great way to deal with things that are hard to pin down. It can make things more practical. 'Big Trucks' has a father trying to explain something to his son in terms he might understand. The kid still doesn't get it, which is generally the way things happen.

photo by lori keissling

pedro the lion

by julie colero and lori ki

Josh: But 'Big Trucks' is your dad ...
David: Well, yeah, it is more horizontal, having more to do with a specific situation that my dad and I went through that I turned into a fictional story.

Who are your musical role models? Did you listen to Christian music growing up?

Josh: I never did. I didn't know anything about Christian music until I came out to Seattle about four years ago. There were all these '80s bands that I liked, like Rick Springfield, but the first thing I remember really caring about was Def Leppard.
David: *Hysteria*?
Josh: *Pyromania*. I'm a little older...
David: In the house that I grew up in, we weren't allowed to listen to non-Christian music. By Grade nine or ten, there wasn't really anything that turned my crank. When I got into high school, I got a bit of a reprieve as far as that rule went. The first bands that I remember listening to and caring about were Fugazi and the Violent Femmes. My girlfriend had this Fugazi record and I was really intrigued by it. Without ever really knowing anything about the music, I started playing in hardcore bands. I played the drums and my friends always needed a drummer, so I played and I enjoyed it. A lot of the people I know are Christian and have issues with Christian culture. I've come to grips, working through my ideology, and have come to the opinion that there's nothing valid or good about a separate Christian culture. [The Christian music scene] is not a healthy subculture at all and I think it's to the detriment of most Christians, contrary to what most think.

In your song where you deal with your experiences with the Church ['*Secret of the Easy Yoke*'], where are you coming from?

David: This particular experience is fictional, but is based so closely on feelings that I had. Basically, what I projected on God for so many years is what I saw around me and what everybody else seemed to be buying into, and I ended up with a really distorted view of God, one that I was unhappy with. In the song, it's like, 'This is messed up;' it's personal, in that it deals with me not being able to get past Christianity.

I sat through your CD with my ultra-Baptist brother and in this song you talk about bracelets ... are those the ...

David: WWJD bracelets? Yeah. It's been a struggle, because I don't want to offend people, but at the same time, in a parallel that I'd need to wear a bracelet to remind me that I love my girlfriend and to do what she asks me to do, as far as treating her well ... It boggles my mind — it's not reality! According to what the Bible says, our relationship with Him is supposed to be a lovers' relationship. Intrinsically, if it's real, if that doesn't move me to live how I should, then how will a bracelet, a marketing ploy, [do it]? It's just such a slap in the face to me, a picture of duty, of things to keep track of and things to help remind you of them... 'You're not really ever going to get to know Him or talk about stuff, so don't worry and just use this' — it drove me crazy that this idea is so widely accepted by people. It broke my heart. It can't be like that. It's not what I want, and I don't think that's what He wants. That's what drove that song, [asking] am I serving a god that is based on a bracelet? The answer I came up with is no; there's got to be something else.

In 'Promise,' you're talking about wanting a belief 'with long sleeves' because it's 'unpredictable.' Where are you coming from?

David: I was using the metaphor [to express] keeping my bases covered. Everybody's always trying to keep their bases covered. It's a picture of wishy-washiness.

Informed that they're playing in 5 minutes, without a soundcheck, I skip to the chase a bit ...

Before you go, do you have a favourite book or verse of the Bible?

David: At this point, the book of Romans, and the book of Galatians have been so helpful to me, in seeing my way through all of the untruths that I was passed on while growing up. The misunderstandings that I had about how things worked, having to keep all my stuff together — those two books helped me to see the real order of operations, as far as faith in Jesus Christ goes. They've been immensely helpful in seeing what everything else says, in how righteousness is not about us performing by a set of rules.

So you'd be more an advocate of self-motivated religion? You're not into organized religion?

I need other people around me with similar beliefs. Clinging to any sort of denominational lines I think is totally bogus, but getting together with people who have similar beliefs is just natural. It's about being honest with people and not being in conflict all of the time. People are coming from totally different directions — you need to be with people who are coming from the same foundations so that you can work towards a better understanding. It's important to hang out with other Christians, because they have an understanding about certain things. But it's also important for us to get away from that too, as it can get wear ing [because] certain Christians don't have that understanding, confusing things that could be so clear if they took off the blinders of culture.•

ファンタスティック・プラスチック・ワールド

<FANTASTIC PLASTIC MACHINE>

そして、飛れ、熱くなる、あなたこそ、性、狂気

<by Christine Gfroerer>

彼が売り物にしてるもの、それは愛とかなの

<Photo by Barb Yamazaki>

With the recent explosion of Japanese pop, Fantastic Plastic Machine becomes one of the large pieces of shrapnel to slice right through the conventional ideas of what pop should sound like. Fantastic Plastic Machine is the brainchild of one Tomoyuki Tanaka. An experienced dj and musician since the '80s, Tanaka has always been ahead of his time (or is it behind the times?). His continual devotion to film soundtracks from the '60s and an affection for modern electronic sounds makes for a musical lovechild that's somewhere between Astrud Gilberto and early '80s Kraftwerk with the recent album, By Fantastic Plastic Machine. Much like Japanese contemporaries Pizzicato Five, Fantastic Plastic is adept at making exceptionally cool kitsch to tap your toes to that isn't quite lounge and not necessarily disco either. Tomoyuki Tanaka breezed through Vancouver recently on a North American dj tour with translator in tow, and this tête-à-tête transpired:

DiSCORDER: **Tell me about the Shibuya-ku scene in Japan.**

Fantastic Plastic Machine: Shibuya-ku is the name of a city [it's a ward of Tokyo — there are 23 wards in Tokyo]. It's a very special and unusual place, not only in Japan but in the world. For example, if there was a record you have been looking for for ten years, you would find it there as long as you have the money. Shibuya-ku has music, fashion and information from any age, any type, and any country. There are at least a hundred record shops within a very small area. The music that is produced by the people who live there and buy their music from there is considered Shibuya-ku type of music. This style is influenced by the diverse cultures and music from that location. Shibuya-ku is the focal point of music within Japan as they have all the resources there, and from that point the different types of music that are produced there make it to the other parts of Japan.

You were in a band in the '80s called Margarine Strikes Back. What were they like?

It was a band I was involved in 12 years ago. The concept was very similar to Fantastic Plastic Machine; however, we did more live concerts and I was the bassist. We would play soundtracks from French movies, but in a funky way. At the time, it was a bit too early to be doing that sort of thing.

I like the name of the band. Was it your idea?

Yes, it was. I always choose really long names for my bands [laughs].

What kind of music were you listening to back then?

I enjoyed bossa nova, soundtracks, and some soul music. Not really much different than the things I listen to now.

How about new wave?

Of course!

I remember a Japanese new wave band from the '80s called The Plastics ...

Yes. They were great! There's a record in progress right now, which is a tribute to The Plastics. Various [Japanese] bands are recording their versions of the songs.

When did you begin dj'ing?

When I was in Margarine Strikes Back, I bought a turntable to use for related band things and it was at that point I started dj'ing. I had done some dj'ing in some clubs and discos, but I didn't start doing it professionally until 1992. At that time, I wanted to start playing the type of music that other people weren't playing so I started a sound system with other djs called Sound Impossible, where we played only soundtracks from the '60s.

It sounds, perhaps, as if it only appealed to a certain audience ...

At first it was something new and it took time to catch on. It didn't have the rhythm that people are accustomed to nowadays because it's the music from generations ago. But what I'm doing now with Fantastic Plastic Machine is taking music from back then and adding present beats to it.

What were the other djs in Japan playing in 1992?

Acid Jazz. When that was popular, we'd be looking for all sorts of soundtracks, Brazilian jazz, and easy listening records. Now a lot of people are into that sort of music and look for those records, but back then nobody was really into it.

What is it about '60s music that you enjoy?

It's not only the music but the fashion and the pop culture from that time.

Is '60s music quite popular and accessible in Japan currently?

It is perhaps the easiest place to get your hands on that type of music than anywhere else in the world. Japanese buyers are constantly buying from everywhere and everything just accumulates. For example, the soundtrack from *Barbarella* [cool sci-fi film from mid-'60s starring Jane Fonda] is a tough one to find anywhere else, but it's not at all hard to find in Shibuya-ku.

What are some of your favourite soundtracks?

There are so many, it's difficult for me to decide. *The Thomas Crown Affair* ['60s film starring Steve McQueen and Faye Dunaway] and *Raumpattroille* ['60s German sci-fi TV series] are some great ones. However, right now, I'm looking for soundtracks from TV broadcasts, music that's made for movie companies, TV and movie library music. It's very difficult to find. Some of it was written by very famous people, but it just wasn't known by the public.

How do you feel about your Japanese contemporaries, bands like Pizzicato Five, Cornelius, Buffalo Daughter, etc.?

It's not as if we stick together and we're bosom buddies, but we do keep in touch and respect each other. We do follow each others' actions and support each other in our respective styles as we become known in other parts of the world.

Japanese pop bands seem to be becoming more and more popular with North American and European audiences. What are your views on the recent interest and the 'exportation' of Japanese music?

I've played in Europe about five times now and one thing I feel is that it's not about nationalities or difference of countries when writing or performing music. It's more about when I'm traveling to cities like Berlin or Amsterdam — that it's just a plane ride away — and I'm not really concentrating on Japanese culture or the Japanese aspect of it or that I create Japanese music. It's just music that I like and produce. You will find that other Japanese bands such as Pizzicato Five, Cornelius, Buffalo Daughter, feel the same way. The music they create is just the music of the time and they just happen to be from Japan.

One common thing I've noticed about Japanese pop bands is that they can create really cool, stylish, almost fashionable music without losing their musical credibility. Even if it's really fluffy pop, there's a certain freshness to it and nobody seems to take themselves too seriously.

Yes, I agree. Those comments might be an indication of the style of music that is Japanese.

What kinds of current bands are you listening to?

Everything! I like Brit-pop, drum 'n' bass ... you name it!

How about punk?

Yeah, one of my favourites is the British punk band, Snuff. Sometimes when I'm dj'ing, I'll play one of their records.

How has the reception to your shows been on this North American tour, so far?

This is my first time in North America [and] I was honestly thinking that the reception would be very cold and the audiences and the atmosphere would be a bit cheesy. But I was pleasantly surprised to see my music well-received here.

Speaking of cheesy, you appeared on MuchMusic's *Electric Circus* when you were in Toronto — how did that go?

It WAS cheesy! But it was a lot of fun because you don't often get to experience something like that. At one point, the dancers stopped dancing because they couldn't understand or relate to a certain song I was playing. During the show I kept on thinking to myself, 'What am I doing here?'

[laughs] Well, at least it was good exposure, even if a few people caught the show and really got into your music and then went and bought your record. Can you briefly explain how you create your music?

There's several ways of doing it. Basically, I take older music and reconstruct it into segments and make it into pop songs. There's no real rule of thumb and that's where the difficulty is in testing different methods to produce that type of sound.

Are there some parts of the songs where you use real instruments as opposed to samples?

In some of the songs there are no samples at all. Synthesizers and other instruments are used as well.

Right now, Fantastic Plastic Machine's style of music seems to be very popular – – it has that retro feel to it. Is that just a passing fad, or if it isn't, how do you think it will evolve?

Retro is kind of a tricky word here. If you're talking about retro in terms of '60s and now early '70s music being used a lot, this will probably continue. So when you talk about the word retro, it's a different type of retro. On the other hand, you also get people who are listening to the music for the first time and to those people, it is new music. Even though music from the past is used, it is still new and right now and in the future, I will continue to concentrate on making music sound new.•

Video Philter

BY TANIA BOLSKAYA

"It shrinks my liver, doesn't it, Nat? It pickles my kidneys, yeah. But what it does to the mind? It tosses the sandbags overboard so the balloons can soar. Suddenly, I'm above the ordinary. I'm competent. I'm walking a tightrope over Niagara Falls. I'm one of the great ones ... I'm William Shakespeare. And out there it's not Third Avenue any longer, it's the Nile. Nah, it's the Nile and down it moves the barge of Cleopatra." (Ray Milland as Don Birnam in The Lost Weekend)

As the festive season creeps up and hits us over the head with Yule logs and Toblerone, escape becomes a theme in all lives, save maternal ones. Brother's oblivious while his kids are eating Draino, Sister's doing the disappearing act every time someone mentions "help in the kitchen," Dad's beefing about Mom and her eternal fussing, and Mom's screaming, "All I want is a Burl Ives Christmas!" There are two things which I can always count on to relieve my suffering when my nearest and dearest are too near and far from dear - a couple of good flicks and a whole lot of booze.

Bucking the new release section and the current climate of temperance propaganda, this month I bring you tidings of great drinking movies of the past 65 years. A good drinking movie is here defined as one that accurately portrays the hellish joys of 40 proof elixir or that makes you want to fix yourself a stiff one and join the on-screen party. The best do a bit of both.

Though it's a dish with a large side of ham, ***The Lost Weekend*** (1945) does a fine job of elaborating on the pitfalls of drinking as a means of procrastinating life. Don Birnam had a promising writing career ahead of him when he discovered that chugging a fifth was a great way to get over writer's block. Alcohol doesn't exactly prompt the stymied novelist's muse, but it sure helps get rid of hours, days, weeks, months, and years that he had planned to fill with work. Birnam's dignity as a character must be credited to actor Ray Milland, who won an Oscar for his performance as an alcoholic who can't quit for fear of the life he'd have to face in sobriety. "Most men lead lives of quiet desperation. I can't take quiet desperation!"

For a dose of inebriety mixed with a life of modest literary success, there's no better place to spend a few hours than in the company of the wittiest American who ever lived, Dorothy Parker. ***Mrs. Parker and the Vicious Circle*** identifies not fear of professional failure but absolute personal failure as the root of a good woman's desire for drink. "I never liked a man I didn't meet" is one of the perennially dumped and smashed Mrs. Parker's more telling bon mots. Unlike *The Lost Weekend*, this boozy biography of the mistress of the Algonquin Table and her crowd of jazz-age pleasure-seekers has more than one consistently inebriated soul. Knowing the identities of the real people behind the on-screen characters is in no way necessary to enjoy the dysfunctional group dynamics of this set of alcoholic literati. Though at times in need of a swift kick in the pacing, Alan Parker's splicing of the young Dorothy, her hoary older self, and her sublimely searing poetry work well to round out a character that

BRANDY ALEXANDER
A DELICIOUS ALTERNATIVE TO NASTY OLD RUM AND EGGNOG
1/2 OZ. BRANDY
1/2 OZ. CRÈME DE CACAO
1 OZ. MILK
SHAKE WITH ICE AND STRAIN WELL INTO A BOWL-STYLE CHAMPAGNE GLASS OR A MARTINI GLASS. SPOON THE FOSAM FROM THE SHAKER ON TOP.

Jennifer Jason Leigh breathes bourbon-soaked life into.

Where *The Lost Weekend* stumbles (the "evils" of drinking, including some Delirious Tremens bats, look a little silly from a modern vantage point) and *Mrs. Parker and the Vicious Circle* distances (however much I wish I were a fabulously smart New Yorker in the 1920s, I'm not) ***The Days of Wine and Roses*** hits the shot glass soundly. Jack Lemmon and Lee Remmick are an average couple who meet, fall in love, drift into average middle-class lives, and seek alcohol as a refuge from the boredom of Eisenhower-era America. The film is a little didactic in the final quarter, with Jack Klugman as a preachy AA rep. However, sticking with me until my liver corrodes into a galvanized puck in my abdomen and I keel over while watching reruns of Maude, Lee Remmick's parting speech is one of the truest bits of acting and dialogue ever to grace the classic Hollywood screen. Check it out and see what I mean.

Of course, the festive season can be, er ... festive and a healthy dose of celebratory drinking movies is required to truly get into the spirit. The best of this sort of booze-up just happens to be a mystery, a comedy, and a Christmas movie all in one. ***The Thin Man*** (1934) is the tender story of an ex-detective who has married an heiress and on a holiday vacation to New York finds his habitual drinking frustratingly interrupted by a murder-mystery. If you're looking for a few quick lessons on how to drink with style and how to maintain a loving marriage with only a dog, twelve martinis and a couple of million dollars to support you, this is the film to study.

It's time to go shake a few Brandy Alexanders and disappear with a little ***Drunken Master II*** (**Jackie Chan** never fought so good until he downed a jug of China's finest cooking wine). I'll leave you with a slightly slurred Happy Holidays and a glorious **Woody Allen** quote you can pilfer in a few months for your own perfidious purposes:

Helen's Agent: You're a star because you are great and are a great star, but in the past few years you are better known as an adulteress and a drunk.

Helen Sinclair: Please. I haven't had a drink since New Year's Eve.

Helen's Agent: You're talking Chinese New Year.

Helen Sinclair: Naturally. Still, that's two days! Do you know how long that is for me?•

NICK CHARLES ON MIXOLOGY:
THE IMPORTANT THING IS THE RHYTHM. ALWAYS HAVE RHYTHM IN YOUR SHAKING. NOW A MANHATTAN YOU ALWAYS SHAKE TO FOX-TROT TIME, A BRONX TO TWO-STEP TIME, A DRY MARTINI YOU ALWAYS SHAKE TO WALTZ TIME.

Kinetoscope

FILMS • VISUAL MEDIA BY A. NALPAS

HAPPINESS

a) I don't really know anything about the story behind *Happiness*, but in my mind the film's poster art (flat, disaffected cartoons of the film's characters) was absolutely perfect. You see, the film seemed to me like something akin to an adaptation of Daniel Clowes' *Eight Ball*, shot with real live actors, situated more convincingly in "the real world." *Eight Ball* was not only riotously funny, it was also relentlessly black, with a knack for drawing attention to some of the darkest regions of life, and especially the human psyche, in a way that could be incredibly unnerving. But as disturbing as *Eight Ball* could sometimes be, it was still just a comic — its relationship to the "real world" was, by the very nature of the medium, rather detached.

What *Happiness* does is that it takes the same kind of material with the same kind of treatments, and it stages it with real-live actors in a realist mode (a tampered realist mode, to be sure, but nonetheless a realist mode). The results range from riotously funny (just like *Eight Ball*) to profoundly disturbing. I made the mistake of having an espresso beforehand, and found myself feeling agitated, anxiety-stricken, and disturbed late into the night. At least part of that was the result of the film.

b) "Be a part of history," the film's advertisements read. No matter how true the premise (that you are not a part of history, in all likelihood) behind such an exhortation may be, the suggestion that you can become a part of history by shelling out your $9.00 for this particular film — as good as it may be — is just sickening.

DIARY OF A COUNTRY PRIEST

How many films really, truly affect you? How many films have anything more than a superficial effect on your physical being? Bresson, like Dreyer, like Tarr, is a master of pace and tone, and *Diary of a Country Priest* is a showcase of this mastery. The film is subtle and its spell is cast ever so gradually, but by the film's end I was beginning to be convinced that I, too, had stomach cancer. Very few works of art have had a similar effect on me. The one that comes to mind is *Crime and Punishment* — every time I've read it I've become sick, feverish.

THE VELVET GOLDMINE

Insanely, absurdly ridiculous. Get this: within the film's first three minutes, the viewer has been subjected to classical allusions, a UFO flying through the sky sprinkling some kind of cosmic dust, and the suggestion that **Oscar Wilde** was some kind of extra-terrestrial whose brooch (is that Kryptonite?) would change the course of history, or at least pop, and that's just the beginning.

Why is **Iggy Pop** being conflated with **Kurt Cobain** throughout the film? Why is the film borrowing so liberally from *Citizen Kane*? Why? Why? Why?! "Leave your expectations at the door," indeed.

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7 inch

BY THE INVISIBLE CLAIRE

The half-foot high stack of 45s which greeted me on my latest visit to the CiTR Music Department was in deed a sight for sore eyes. Not having the money, time, or energy to seek out reviewable items myself, I rely upon their provisions. When the influx of short vinyl slows to a trickle, my enthusiasm declines and with it, too, the quality of my writing. It had been so long since I'd witnessed such a bounty of new music that my initial reaction was suspicion — it must be crap. Strangely enough, I have yet to find anything in this new windfall that is not, at the very least, interesting. Out of my desire to stockpile against a drier season, this edition of Seven Inch will be no longer than usual. However, signal to noise is up, up, up. I sense an imbalance in the force.

THE BANGS single *Maggie the Cat*, with its extraordinarily colourful jacket and peach-hued vinyl, invites you inside for some ultra-amplified, manic rock and roll. The title track on this three-songer is a tribute to Bangs bassist Maggie Vail who, if we are to believe her praisers and fellow bandmates, is one of the hippest chicks around. Sarah Utter, guitarist and primary singer, yelps and howls like she was born to it. Co-vocals are shared on "Lights Out" between Sarah and drummer Jesse. This record is so high-energy it might short out your stereo, so be warned. (10-in-1, 508 Legion Way #4, Olympia, WA, 98501)

Laughter is rarely invoked by this particular medium — ennui, yes; annoyance, yes; joy, yes. However, nothing has made me laugh as hard as "Hot Water Pipe," the second song on the **CORPUSSE** EP, *Fan Favorite*, since, well, ever. I very nearly gave myself a stomach ulcer listening to Corpusse (a bizarre creature apparently hailing from Toronto) pontificating about his plumbing problems over moody atmospherics. His voice ranges from deep angsty growl to shriek-opera falsetto, but all this dramatic detailing merely makes the subject matter — namely, a leaky pipe and how much it needs fixing — even funnier. The other three songs, in particular "I Heard the Chickens," which features lugubrious violin lines, are almost as hysterical. (Corpusse, c/o 689 Queen St. West, Box 171, Toronto, ON, M6J 1E6)

Ecstasy, pure ecstasy. Yes, **THE MAKE-UP** are good; they've cleaned up their sound quite a bit in the past few years and if they're still a bunch of arrogantly weird brats, you can't really blame them. "Pow! To The People," on the new and absolutely stunning Make-up/**LUNGLEG** split single, is nothing short of anthemic in all of its funky, slick dub glory. However, the real surprise and that which brought me true transcendent bliss, was Lungleg's contribution, the marvelous "Krayola." I know what you're thinking: "Lungleg? Those Scottish minxes? But they never wrote a song over one minute forty?! They're a punk novelty act!" Think again! "Krayola" made me instantly envision the following scenario: the **Banshees**, circa 1980, decide to do the disco thing. **Siouxsie** is requested to tone down her vocal acrobatics and a brilliant dance platter is born. Ecstasy, pure ecstasy — a song to swan around your room while lip-synching. (Southern, PO Box *57375*, Chicago, IL 60657)

The most interesting thing about hardcore music is its cornucopia of lyrical fixations. Hardcore likes Big Moral Concepts: Unity, Trust, Truth, Sacrifice, Pain, Respect, Good versus Evil. **MISCONDUCT**, from Sweden, treat all of these grand themes on *Signed in Blood*. The music is grandiosely hardcore, but it is, as with most music of its genre, merely a soundtrack for the elucidation of moral messages. Perhaps hardcore is the true manifestation of modern Gothicism — after all, what could be more Gothic than "a sacred union signed in blood?" English majors are encouraged to write and refute my thesis. (Bad Taste, Stora Södergatan 38, 222 23 Lund, Sweden)

Winnipeg label Permafrost present ***Self-Portrait***, the first in a series of 7" compilation records. **SILVER SCOOTER** have improved a great deal since I last lambasted their indie-pop technique. "If nonsense only knew" is an excellent pop song and wins them a big chunk of respect in my mind. **EVIE** do the scratchy, cluttery, '60s-influenced "Before" with naive charm. "Missed Out," by **HUSHFEED**, is neat wall-of-noise indie rock with bratty but cool vocals. **ORANGE GLASS**, although perhaps the best known of all these bands, impressed me the least; "Same Old Flame" is nice, but hardly exceptional. This single is on lovely clear vinyl and would make a nice addition to any rainy day radio program. (Permafrost, 341 Parkmanor Blvd., Winnipeg, MB, R2V 4H5)

If you like your activist women loud and evil, then **REINA AVEJA** might be the band for you. *Bee Complex* is a slow, heavy, **Melvins**-inspired three-song EP which conspires to crush whole cities under its weight. Reina Aveja's vocalist, who, if her photograph is to be believed, is a rather small, dreadlocked woman with the eyes of a demented, rabid bat, has the voice of death. Quite simply, I've never heard such an astoundingly satanic hardcore/death metal voice come from a member of the fair sex. (Probe, PO Box 5068, Pleasanton, CA, 94566)

SLINGSHOT EPISODE make exceptionally good pop-punk in the vein of **Tilt**. It takes talent to stretch the pop-punk format beyond three minutes, something this band does with ease. Their lady singer sings very well; moreover, she is way cute. "Dead Air To Deaf Ear" features three unstoppable, loud songs that don't sacrifice intelligence to energy. (What Else? PO Box 3411, Dayton, OH, 45401)

Three boys from Lethbridge, Alberta, collectively called **THE UNAMEDS** (how does one pronounce that? Oo-na-meds? Unname-eds?), have released a single, *Them and We*, which represents mighty loud, cluttery, mathematical rock. Mathematical is perhaps a somewhat misleading term: this rock is rhythmic to the point of near-chaos. The Unameds' songs are long and epic in scope. If you put **Nomeansno** into a blender, something this noble and fucked up might emerge. (Unameds, c/o 92 Lemoyne Crescent, Lethbridge, AB, T1K 4A5)•

Staplegun Showdown

ZINES • BY MiMiC <mmmcross@hotmail.com>

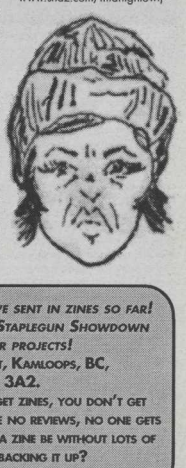
Well, cherished zine reading public, I lied. This issue's column was going to be devoted to zines that ride the fence separating the internet and the print medium. But the influx of print zines this month has demanded that I give them my first and foremost attention. Granted, a couple of them have websites, but their existences rely more heavily on photocopies and snail mail. So let's move!

MY MOON OR MORE
#1, $1, 8 1/2 X 5 1/2, 40 pages
In the utopia that is zineland, it's hard to justify being "ripped off," because really, it was this rag or a pack of gum, right? Still, we are all concerned with getting the best value for our meager zine budget, and I'm convinced that ***My Moon or More***, with its card-stock cover and ace quality, is one heck of a good deal. I always like a nice layout and this one's so delicious, it's practically edible. Cullen has compiled 40 pages of highly entertaining writing. You'll find a slew of well-depicted, odd characters who've crossed paths with the MMOM staff — from the camp counselor friend who, by the end of the summer, is smoking up before giving his campfire talks, to the drunken frat boy obsessed with his presumed Irish heritage. There are lots of strange and funny reprints from media-type sources, including a puberty manual to giggle at. Cullen and co. ain't no wussies; there's angst here, but it's clever, sparing angst. In the utopia that is zineland, my friends, this zine is the most exciting thing to fall from the sky in some time. (c/o Cullen Carter, 824 Orange St, River Falls, WI, 54022, <cullen.j.carter@uwrf.edu>)

THE REAL DEAL
freel, 20 pages, 8 1/2 X 11
This zine really bewilders me. It's messy, full of errors and extreme silliness. Despite this, ***The Real Deal*** has existed for *seven* issues, count 'em, seven. Furthermore, they have their own radio show on, presumably, the UVic station. With all this under their belt, I have to give these guys some credit, as they must be doing something right. Their report and photo-documentation of a road trip through BC was fairly amusing. As sloppy as this rag is, you can tell that the "editorial staff" get a real kick out of making this and that's a big part of what zine-making is all about. Still, it's a "you had to be there" zine that is probably best read when intoxicated or overtired and giggly. (1692 Chandler, Victoria, BC, V8S 1N6, <dgidney@yahoo.com>)

SLAMPIECE
#3+4, $2, 24 pages, 8 1/2 by 5 1/2 (approx)
A charming UK music fanzine written by two girls who originally hail from Vancouver. The computer layout is really sharp and all the photos come out clear, something few zines can claim! Lara and Liz's great sense of humor makes reading about ***Slampiece*** admirees (bands, actors, authors and more) a very enjoyable endeavor. With a consistent style (profiles presented as short articles with one or two photos) and no filler, *Slampiece* is a delicious relief from the common mess and chaos of fanzines. If nothing else, order it for the super-goofy computer-drawn cartoon on the back cover of each issue. I couldn't access their web page at the time of writing this as their server seemed to be down, but I'd recommend seeing it because they seem to be quite electronically-oriented. (c/o Lara and Liz, 28A Golhurst Terrace, London, NW6 3HU, UK, <slampiece@hotmail.com>, freespace.virgin.net/slampiece.inc/home.html)

MIDNIGHT MESSENGER: The Underground Magazine — Music and News
Vol.1 Issue 1, $3 black & white, $6 colour, 8 1/2 X 11, 44 pages
The Midnight Messenger is a large music zine that lightly covers various non-major label bands (I wouldn't call them all "underground"), including **Bif Naked**, **Sloan**, **Mystery Machine**, **Kittens**, **The Inbreds**, and other lesser-known groups. The information is very general, but presented in a fairly clean-cut and knowledgeable fashion. I'd recommend it more to those looking for an indie primer than those who enjoy inside reading on what the "college music scene" is up to. Editor Mark Owens doesn't seem to have met yet with the harsh realities of the small press/underground publishing. The zine itself is generously computer printed. He also runs Midnight Owl Records, "the indie label that gives a hoot," and he heads up Midnight Owl Graphics & Promotions: "high quality work at indie prices." Oh, and don't forget the website, featuring more information about the bands on his CD comp of BC indie rock, which you can have thrown in with your copy of MM for $12. If you're going to order this zine, do it now because I have a feeling Mark may have bitten off more than he can chew, project-wise! (c/o Mark Owens, Box 65-2831 Shaughnessy St., Port Coquitlam, BC, V3C 3H1, <mo@imag.net>, www.snaz.com/midnightowl)•



THANKS TO ALL WHO'VE SENT IN ZINES SO FAR! PLEASE KEEP FUELING STAPLEGUN SHOWDOWN WITH YOUR PROJECTS!
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REMEMBER, IF I DON'T GET ZINES, YOU DON'T GET REVIEWS, AND IF THERE ARE NO REVIEWS, NO ONE GETS SLAGGED! WHAT WOULD A ZINE BE WITHOUT LOTS OF BAD REVIEWS BACKING IT UP?
TILL NEXT TIME, MOCK ON.

Real Live Action

LIVE REVIEWS

BANG ON A CAN ALL-STARS
Sunday, October 18
Arts Club Theatre
Intended to be a one-time event, Bang On A Can was started in 1986 in New York by artistic directors/composers Julia Wolfe, David Lang and Michael Gordon. It originated to offer respite from what Wolfe calls a "polarized" and "not fun" climate for New Music in New York City at the time. According to Wolfe, the present line-up, which came together in 1992, are "the best players" since the festival started, thus the title **Bang On A Can All-Stars**.

Although the All-Stars have several recordings, they have received the most recognition for their latest, a "live" version of **Brian Eno**'s 1978 ambient classic *Music For Airports*. I'm a huge fan of Eno's original recording and I had heard and mostly enjoyed the All-Stars' version on CD, so I was looking forward to seeing them perform it live. Boy, did they let me down: I wanted less, they gave too much. I otherwise like "new music," but all I really wanted to hear was Eno's *Music For Airports*. In the end, the All-Stars performed only one part of four and it wasn't the one listed in the program. Instead of part 1/1 they played part 2/2. I'm fine with Eno's version, but 2/2 is my least favourite track on the All-Stars' CD. Recorded, and I discovered especially live, they add too much flourish and character, turning Eno's cool, programmatic mood music into cloying, vaguely world, music and new age softness.

While I guess it is silly to have expected an entire evening of just Eno, I had other problems with the performance. The sound mainly troubled me, getting in the way of all the music performed. Maybe it was the room, but sound engineer Cotton seemed to have trouble getting the mix right. There was a harsh sharpness to everything, particularly the drums. They sounded flat, thin, and had some crappy reverb on them.

The other compositions, by **David Lang**, **Tan Dun**, **Evan Ziporyn**, **Julia Wolfe**, **Michael Gordon** and **Hermento Pascoal**, were clever and certainly expertly performed, but failed to transcend the bad sound, or my admittedly self-imposed disappointment. Sorry to give the All-Stars such short words here, but I'll stick to their CDs if I want to hear them again.

Brady Cranfield

HENRY ROLLINS
Friday, October 19
Orpheum
A stool and a spotlight. Black clothes and sweat. Screaming poetry. That's what I pictured when I thought of **Henry Rollins** and "spoken word." Instead, I got No-neck Hank walking on stage wearing pleated pants and "hard shoes." I saw a stand-up comedy show.

So what the hell did he talk about for three hours? His acting career, his affinity for jerking off, his views on women, his adolescent memories with **Ian MacKaye**, his worldly travels – – you know, real, ordinary things. If the anecdote he was telling wasn't as funny as he'd like it to be, all he'd have to say was "dick" and the crowd would ejaculate with laughter. He seems like a pretty good guy. But somehow, I felt that he kept contradicting himself.

He told us how great of a person Pamela Anderson is and how he shouldn't judge people by their appearances, and then he'd tell us how all the women in L.A. are stupid because they have breast implants. He mocked himself the whole time, seemingly a humble guy, but he was so damn confident in everything he said.

In the few serious moments, he tried to get the inner beauty point across by using a gold buddha encased in plaster analogy. He told us not to be apathetic — to live, to move, to read. He asked us why we would want to poison our bodies with drugs and drink. He never got all evangelistic though.

I guess I have to admire Henry Rollins. He talked for three hours straight without a lapse of memory, without any awkward moments, without even sitting down. I could've done without his African safari finale and I wish he didn't sound like he was trying to suck up to women so much — aw hell, I'm just trying to bring him down.

Christa Min

YOUNG AND RESTLESS READING
Writers Festival
Thursday, October 22
Arts Club Revue
Touted as young, edgy Canadian voices, **Andre Alexis**, **Lynn Coady**, **Miriam Toews**, and **Russell Smith** claimed to be anything but representatives of the marquee which unified them at this year's Readers and Writers festival at Granville Island. The four novelists are Canada's newest generation of published writers. Young? Well, maybe in relation to the nation's graying literary establishment. Restless? Jaded, black-clad, perhaps, but not one of the four would take personal responsibility for the reading's veneer of youthful rebellion.

Alexis read from *Childhood*, his most recent work, which was nominated for the 1998 Giller Prize. Coady read from her novel *Strange Heaven*. Toews MC'ed the event and read a passage from *Summer of my Amazing Luck*, and Smith shared a passage from his new work, *Noise*.

Smith affirmed that he does not deliberately cultivate an attitude in his writing. He blamed the "young and restless" label on pure hype. "The media is obsessed with this idea of edge," Smith said. He was emphatic that if edge is apparent in his latest novel, it is merely a reflection of how he sees and experiences things, rather than the result of a contrived plan to write a certain way.

The other three authors agreed with Smith, questioning the youth label as much as the restless one. Nonetheless, the passages read by three of the authors revolved around the experiences of youth, and none presented conventional views of being young in Canada: there was no Hockey Sweater, nor waxing poetic about maple sugar. Whether it is Alexis describing a young boy meeting the man who may or may not be his father surrounded by women who may or may not actually be men dressed up as women; or whether we meet Coady's protagonist and her ironic take on Christmas in a children's psych ward, the reluctant young and restless are giving us the work of a new, suspicious generation. In an era when everything is labelled and categorized before it even knows itself, it is natural that these latest writers just want to be left alone to be novelists in their own right rather than some subcategory of pop culture.

So how then did the four find themselves on the same stage if they renounce the title assigned to them at this year's Writers Festival? Despite being literary newcomers (again relatively speaking), all four novelists were able to use dark humour to illuminate normal events. Alexis, Coady, Toews and Smith presented characters who took a detached view of circumstances which, however huge or small, were beyond their control. Much like four writers on a literary circuit scorning the very tag intended to identify and sell them.

Kirsten Weisenburger

FIREWATER
P.W. LONG
Wednesday, November 4
Starfish Room
P.W. Long, as far as I'm concerned, is one of those guys who's obviously got talent and taste, but who'll never quite "get there." He's a proficient guitarist, but not a great one; he's an OK vocalist, but not an exceptional one; and he doesn't have the charisma to be the kind of performer that truly moves you. His set picked up a little steam when he brought out "the kid" to do some skin-pounding for him. "The kid" looked like he was about 14 and he was one of those deceiving types that doesn't really look like he's doing much of anything, but he certainly lent a little misty mountain hop to the proceedings.

Firewater came out soon afterwards and rocked the house even harder and more convincingly than they had a few months ago when they opened for **The Jesus Lizard**, but unfortunately there were very few on-hand, and for some reason there were even fewer by the show's end. Fuck, seeing shows in Vancouver can be frustrating sometimes and this was definitely one of those shows. Firewater pulled out all the stops, throwing down that intoxicating blend of "Bucharest meets the Bowery" in the most seductive manner, urging, pleading with the audience to take up their promise, to join in the communion, to *let go*, if only for a moment ... but to no avail.

Napolean McKay

DIAMANDA GALAS
Saturday, November 7
Starfish Room
The set was stark drama, like Miss **Diamanda Galas** herself. Simply a HUGE, glossy Steinway grand piano, occupying nearly the whole of the Starfish Room's tiny, battered stage, a mic, and the Lady herself, resplendent in black (naturally) and purple glamour. No band — nothing superfluous.

This was the "Prayer and Malediction" tour, which, according to the live album of the same name, has been going on since 1996. I don't really want to say that the growing importance of covers in Galas' repertoire indicates the dulling of her edge (though I wonder), especially since she executes such numbers as "I'm Gonna Live the Life I Sing About in My Songs" with such extraordinary passion and intensity. She performed a song in Italian ... beautiful, as was her rendition of "Gloomy Sunday." She seemed considerably more blues-inflected in style at this stage in her career, having moved a distance from the shrieking, funereal madwoman of "Plague Mass" and "Litanies of Satan;" perhaps more of an accomplished musician, but still with the same burning core, still the same vocal range that reaches to Heaven while standing in Hell (indulge me).

The audience was extraordinary. I've seen that venue as crowded before, but rarely filled with an air of such worshipful adulation. My prime source of discontent with the evening lay in the extreme brevity of the performance, starting at the crack of 8pm and clocking in at exactly 55 minutes. For her to make an appearance in our city is so rare — I felt we had been somehow cheated to have it so truncated.

Kobalt

THE SALTEENS
SPEEDBUMP
PEEPHOLE
Friday, November 20
Vancouver Press Club
Vancouver needs more venues like the Press Club. The intimacy of the club allows an unfamiliar band to quickly connect with and hold the attention of the audience. **Peephole** was impressively tight for their very first show. Sticking to what they know, the simplicity of the set matched that of the venue.

A strong performance by **Speedbump** was unfortunately hidden behind a plethora of sound and equipment problems. In another venue, this might have been a disaster, but instead it turned into the interactive portion of the evening with the audience playing sound engineer.

With the sound problems at bay, **The Salteens** bounced through a set of punk-tinged pop tunes. An impromptu encore/singalong, including "Let It Be," with the band swapping instruments, was a fun way to end the evening. The whole night was an enjoyable opportunity to drink suds, hang with friends, and enjoy live music — something that is sadly rare in this town.

Justin Callison

ROCK AGAINST APEC II: FOLK THE POLICE
Tuesday, November 24
Pit Pub, UBC
Rock and activism united at the APEC legal defense fundraiser, "Rock Against APEC II: Folk the Police." A sizable audience turned out to hear a varied mix of musical acts that included **The Raging Grannies**, **Full Sketch**, **Scum Element**, **Hog Tied**, **MOTORAMA**, **The Malchiks** and **The Flying Folk Army**. Organized by Nathan Allen and Caleb Sigurgeirson, the event earned nearly 1,000 dollars for the independently-funded student activists embroiled in the RCMP's public complaints commission hearings.

The Raging Grannies opened the show with their musical brand of political-satire. The costumed, singing group got right into the spirit of the event, taking musical shots at both the RCMP and CSIS and contributing 500 dollars to the defense fund.

Full Sketch played a set of "postminimalist" instrumental numbers that blended kitsch and pop-culture elements into an understated rock and roll manifesto. This college-core band is getting some deserved attention on the local scene.

Scum Element gave an intense performance of grunge-inflected tunes. PCC complainant Garth Mullins, fronting Hog Tied, yelled out punk anthems, including the autobiographical "Arrest Me I'm Guilty" and "Pepper-Spray Democracy." The Malchik's upbeat ska followed the mechanical rhythms of MOTORAMA. The Flying Folk Army, a seven-piece Celtic band, had the audience clapping along with the fiddles at the end of the night.

D. Jago

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Word on the Streets
(Priority)
Coming straight from Long Beach, California is **Bad Ass** with his solo debut. Most West Coast hip hop fans have heard him before on his work with **Snoop Dogg**, **Warren G.**, and **Tupac**. Most notably, he was a member of the **LBC Crew**, who had the song "Beware of my Crew" from the *Thin Line* soundtrack a couple of years back. With his solo debut he does OK, but doesn't really prove he can hold his own, as the best tracks on his album all feature other artists. The stand-out tracks are the ones with former Death Row inmates: **The Lady of Rage** on "A Hold on Hip-Hop" and Snoop Dogg on "We be Puttin' it Down." It seems like it was only a matter of time until someone from the West sampled the now famous **BT Express** loop, which has been used on everything from "Northern Touch" to "Get at me Dog." On his version, "This Life of Mine," Bad Ass does a decent interpretation, but again, it's his guests **The Outlaws** who shine.

I can't say I would recommend *Word on the Streets*; it doesn't suck, but it's far from dope. If you're a hard-core Long Beach fan then you will probably want it. For everyone else, if you're thinking about getting it because of the guest appearances, it ain't worth it.
Mike S.

BUFFALO TOM
Smitten
(Beggars Banquet)
Buffalo Tom just keep cranking out pretty much the same album over and over again. Sounds like their recording budget has expanded, though. They seem to be suffering from **Goo Goo Dolls**/**Soul Asylum** syndrome; that is to say, they've inched away from bland indie rock and towards bland mainstream rock. You know you've made the leap when you've got that big rock song with the strings.

Singer and guitarist Bill Janovitz did the country thing on his 1996 solo album *Lonesome Billy*, recorded in Arizona with the **Giant Sand**/**Calexico** guys and it was a really good album. Janovitz should ditch the other two Buffalo Tom chumps and do the solo thing instead. But hey, I guess rock 'n' roll's where the fame and fortune is.
Fred derF

CHOCOLATE GENIUS
Black Music
(V2)
A wide range of moods and styles appear on this album. Songs like "Clinic" offer up melodic, ambient pop while "Hangover Nine" makes its way through a raw, laid-back funk groove. Horns, guitar, and piano all get their turn to shine in this collection. Marc Anthony Thompson penned the majority of these songs himself with the help of some hired hands on tracks like "It's All Good" and "A Cheap Excuse." The album's production has intentionally been left to spare, allowing the lyrical themes of family, poverty, and lost loves to sound that much more sincere. Guest stars, including Chris Wood and John Medeski from **Medeski, Martin & Wood**, lend their talents all over this project. It's hard to categorize this album, but the variety of styles gives the listener lots to get into.
Gordy Beales

CLUB 8
The Friend I Once Had
(March)
Indie cheeriness doesn't come more indily cheery than with the fresh-faced Swedish duo of Karolina Komstedt (vocals) and Johan Angergard (instruments) getting over-excited with cute chirpy vocals, harmonies, melodic guitars, tambourines, drum machines and more. If you have ever taken more than a passing interest in wonderfully poppy music, then toss out your **Cardigans** records and maybe one **Saint Etienne** record and listen to these jolly sometimes-verging-on-samba, sometimes-verging-on-Euro-disco collection of tunes where there's "Better Days" even though "Tomorrow Never Comes." Some of the songs have such a singalong sweetness to them that they get lodged in your memory, particularly tracks like "Everlasting Love" and "Someday." The mood changes occasionally to a more mellow and slightly sad theme, but the sun always comes out from behind the clouds on the next track and you know everything's going to be okay again.

Club 8 has a special quality and sound that makes you think that if the indie UK label Sarah Records hadn't folded, they'd be at the front of queue to sign them — but, as it happens, Club 8 are on New York's March Records. This is a label whose catalogue is worth checking out, especially if everything sounds as delightful and tuneful as these Swedish sprites!
CG

N'DEA DAVENPORT
N'Dea Davenport
(V2)
N'Dea Davenport sets out to distance herself from her former band, **The Brand New Heavies**, with this, her debut solo venture. However, she has far greater success when she sticks to the BNH's signature formula, namely the funk, soul, and R'n'B that made them so popular. When she dabbles in electronica and other musical styles, her incredible voice can't save her, and this leads to a lack of cohesion between songs and on the album as a whole. And what possessed her to cover **Neil Young**'s "Old Man"?
Steve Guimond

EC8OR
World Beaters
(Digital Hardcore Recordings)
It's been a long time since the last **Ec8or** album (not including the Grand Royal North American compilation) and was it worth the wait? No. Whereas Ec8or used to deliver some great snot-nosed tunes with a slightly darker and more industrial edge than their labelmates, **Atari Teenage Riot**, *World Beaters* does not have the same charming ambience as the self-titled Ec8or album or the *Spex is a Fat Bitch* EP.

Compare, for example, "We are Pissed" with the new track "Our Present is Our Piss." Gina sounds like she's been sucking helium on a daily basis, thus her vocals border on unlistenable on some of the tracks. What happened to the voice that screamed, "Discriminate the Next Fashion Sucker You Meet — It's a Raver!"? Why the hell did DHR put that ridiculous picture of Gina (sans shirt, with stickers) on the inside sleeve? Is this for real? Likewise, Patric's instrumental tracks, usually slamming, are lost in a wall of noise. Gone is the edge and the kick — perhaps we're starting to get old, but *World Beaters* needs to be "Better Better Better."
T.Star

FUNERAL ORATION
Survival
(Hopeless)
Tired of pop-punk monotony? Sick of Fat Mike rip-offs? Looking for something a little different? This Amsterdam quartet has one of the most original sounds going. Peter Zirschky's distinguishing vocals backed by raw but tight musicianship have set **Funeral Oration** apart from the punk menagerie since '83. Their third North American full-length is a little poppier than previous albums, but no less infectious; "You Will" and "Upstream, Downstream" will have you singing along in no time flat. *Survival* is 15 short, catchy melodies guaranteed to brighten your day.
David Evans

GEARWHORE
Drive
(Astralwerks)
This is a decently put together package, assembled in the bedroom of Brian Natonski (the **Gearwhore** himself, presumably). This is hard and fast — but not blurringly so — with something of a harsh edge, although that sorta varies from track to track. Seems like the "Whore tries to capture a distinct sound on each track: "Vector Tribe" has ethnic-type drums and electric squawks that sound like jungle animals, "Love" is kinda slinky and groovy, and so on. Slick artwork, too. I find the tracks somewhat monotonous at times, but this kind of music was meant to be a party soundtrack to dance to, not to sit down and analyze like I'm doing.

Not bad, but nothing that hasn't already been done earlier and better.
Cobalt

GOLDEN SMOG
Weird Tales
(Rykodisc)
Golden Smog's third release is not as great an album as you'd think it would be. I mean, listen to the talent you've got in the same room: Gary Louris and Marc Perlman (**The Jayhawks**), Jeff Tweedy (**Wilco**), Kraig Johnson (**Run Westy Run**), Dan Murphy (**Soul Asylum**), and Jody Stephens (**Big Star**). But think about it; why would they use their best songs for some side project? Wouldn't they save them for their own band?

Overall, the album has a kind of '70s **Rod Stewart** sound and feel to it (think a less exciting "Maggie May") — kinda kitschy, retro, and rootsy, with the best stuff on *Weird Tales* consistently coming courtesy of Gary Louris and Kraig Johnson. But *Weird Tales* is nothing to wet your pants over. Save your money and buy a **Jayhawks** or **Wilco** album.
Fred derF

DAVID GRUBBS
The Thicket
(Drag City)
To my ears, **David Grubbs** has moved on. His headier days seem neatly packed up — still accessible, if now less frequented. All this comes across on *The Thicket*, Grubbs' first post-**Gastr Del Sol** album. There is a confident self-justification and purpose here. His songs seem more contained now, more finalized. This direction is well rooted: Grubbs has always been an extremely careful and controlled songwriter, clearly evident in his earlier **Bastro** days.

However, on first listen *The Thicket* comes across as just so even-keeled and overt that it is almost dry. There are some very nice songs, good instrumentation and smart lyrics, but few real surprises. Perhaps my expectations were too high, but with good reason. The brilliant *Camofleur* neatly finalized Gastr Del Sol and had ideas to spare. **Jim O'Rourke**'s *Bad Timing*, a virtual homage to **John Fahey** and also his first post-Gastr Del Sol album, was equally accomplished. But I can appreciate Grubbs' decision to pare down his efforts. After the post-production heavy Gastr Del Sol, it must be a relief to simply perform these barely electrified songs more in real time (and space).

The jaunty "Fool Summons Train" and "Orange Disaster" are pleasant and catchy and the horns and snappy ending on "Two Shades of Blue" more than make up for Grubbs' usually weak voice, while the brooding then frenetic "Buried In The Wall" greatly benefits from guest vocalist Mary Lass Stewart (my favorite track). The spare and simple quality of these recordings is enduring (or endearing??) and time spent in the latest version of Mayo Thompson's **The Red Krayola** also seems to be an influence (with fine result).

To be fair, *The Thicket* is slowly growing on me, but it would take an active effort or a committed fan-ish attitude to become lost within it.
Brady Cranfield

MICKEY HART
Planet Drum Supralingua
(Rykodisc)
Back in 1991, **Mickey Hart** of the **Grateful Dead** gathered together a number of renowned drummers and produced an album called *Planet Drum*. It went on, deservingly, to win a Grammy. This album is an attempt to follow up on that success. It again gathers together well-respected drummers and, as a drum album it succeeds, but it could have been more. The album actually comes with an additional EP that features remixes of four songs off the first album by such people as **Loop Guru**, Jack Dangers of **Meat Beat Manifesto**, and **Richie Hawtin**. Too often, though, the technology added does not improve the drumming to any great degree. Why couldn't the digital drummers (remix artists) partake in the recording with the analog drummers? Now that would be really neat.
Paul Kundarewich

PJ HARVEY
Is This Desire?
(Island)
PJ Harvey's minimal, raw sound makes a sharp contrast with one smooth production. The style is still in keeping with her usual, though, so if you like Polly Jean, then you'll like *Is This Desire?*
JBS

JULIANA HATFIELD
Bed
(Zoo)
Welcome back to the world of bubble-gum/candy-Hard-babe-Rock and complacently critical lyrics. **Juliana Hatfield**, one of the influences in today's solo-Womyn-Rock boom, is staying true to her simple style of rock-band trio of clear-cut drums, one guitar and a bass. And when it comes to lyrics, you can expect the same consistent combination of every-day realism ("clean up my mess" — everyone's got a dirty room, right?), personal reassertion in just-as-personal problems, and mild philosophy of the world. This album also doesn't disappoint the masochist in all of us by exploring, at a cosmic level, the enjoyment of "going down" (generally speaking) and the other's demise ("Live it up").

Bed is a more personal album, filled with rhetorical dialogues, monologues of self-determination, and the classic Juliana Hatfield "doo-dee-doo-dee" or "la-la-la-la-la" (pay attention to "Bad Day"). Altogether, J.H. made *Bed* a good album, style-consistent in every way, but it leaves me confused as to what album I'm listening to. I have strange, flashing memories of high school melodrama and *Reality Bites* pizza nights (which I supposedly attended).
Ciprian Gligor

JONNY L
Magnetic
(XL)
Jonny L's new album is tech-step for those of us who want something more rich and deep than **Photek**'s carefully-controlled surgical drum 'n' bass cuts. This is d 'n' b with soul. Passion is evident throughout the album, even with the futurist organ stabs and floating synth lines. Among the stylings of skyscrapers there exists a hypersense of further emotive properties beyond Photek's minimal psychosis. "Accelerate" features Lady Miss Keir of **Deelite** fame. Although I can testify that the nice Lady can't spin worth a moose trying to produce the four horsemen of the Apocalypse through intravenous copulation with a squirrel, she still has a mystical vocal quality that works well with the calculated "break/stop" rhythms and industrial clankings and honkings of the traffic light bassline Jonny L works into the track. More dabbles into sonic experimentation are heard on such tracks as "PBX" and "See Red," which reminds me of 12" projects by **Seba & Lotek**. **Jump-up** also gets a shout on this album in a collaboration with **Silvah Bullet** on "20 Degrees," which, although proficient, is nothing special. This could be seen as a more original adaptation of a style or a track which doesn't necessarily work.

When all is said and done and the speakers are on, turntable platter spinning, and the dj max'n the wax, I think the feeling of the album is most easily captured in the last track, "Vain," with its female wafting vocals soothing the soul and Jonny L's programming hurting the feet.
Tobias

MAD CADDIES
Duck and Cover
(Fat)
Hmm. Maybe there really is something to this ongoing revival of horn-based music. The **Mad Caddies** were even upgraded from 2nd string Honest Don's to full-on Fat status. And they deserve it. This is a really good album. At times I was blown away. Super high energy. Super cool

horn riffs. Mostly. This sort of thing is kind of getting repetitive. Think of it as something in between the **Voodoo Glow Skulls** and your typical Hellcat Records release. I've now stopped listening to it, but there's still some really cool stuff on this.

Dave Tolnai

RUSSELL MALONE
Sweet Georgia Peach
(Impulse)

I have not disliked a single album from Impulse. And the music from **Russell Malone** makes me happy. You may have heard his music before if you listen to the **Diana Krall Trio**. His guitar is sophisticated and fun and adventuresome in a mature way. His recording mates, Ron Carter on bass, Kenny Barron on piano, Lewis Nash on drums, and Steven Koon, are impeccable. The whole recording has such a positive vibe. It's a perfect late night record.

Paul Kundarewich

ASHOK MATHUR
Once Upon an Elephant
(Arsenal Pulp)

Although the exact chronology of events is somewhat unclear, the basic plot of this new book seems to present itself through the discovery near a river somewhere in present-day Canada of a disembodied human head and the headless body of a small elephant. As the story unfolds, the question of "whodunnit?" gives way to other questions such as "what was actually done?" The police seem to be missing an elephant head and a human body, but because neither the elephant nor the previous human head owner seems to have disappeared from anywhere, the absence of the two complimentary items is comparatively unremarkable. Less remarkable, certainly, than the defense argument later used which depends in part upon the defendant being able to catch from the witness stand one juggling ball in each hand; a feat itself remarkable only in that it involves eight balls.

Clearly rooted in Hindu tradition, *Once Upon an Elephant* lacks some of the tension of more typical crime and courtroom dramatic novels, in that it is a bit of a non-murder non-mystery. But, upon abandoning such obvious criteria, it is not difficult to find a good deal of value in the humour of this book. Most of the story is presented through brief, personal accounts of the various events provided by the judge, the police officers, the lawyers, members of the media, and the "victim" himself, very much after the fact.

This book is very light reading and I can recommend it to anyone who can accept the notion that, whatever else religion is, it is, at times, funny.

Joshua C. Broyles

JANA McCALL
Jana McCall
(Up)

An impressive debut from an artist from the Pacific Northwest, who finds herself among a stable of impressive artists on the Up Records roster. There is a dark, sombre and sad feel to this album that lends well to the dreamy and ethereal music, which itself immediately draws comparisons to such bands as **Lush**, **My Bloody Valentine** and other, for lack of a better description, "shoegazers." **Jana McCall**'s haunting voice and pain will reside in your mind for a while after listening to this record.

Steve Guimond

MK NAOMI
Archives

Don't go looking for this one in stores, for as far as I know this is only a promo of some of **MK Naomi**'s older, less trance-orientated projects. However, along with other MK Naomi material, it will soon be available by mail-order at http://www.mknaomi.com. The CD itself is drippingly fantastic, with well-worked **Orb**-ish ambient dub pieces remnant of *Orbvs Terrervm*. Those familiar with the ambient dub sound may question this similarity. Remember, though, that these tracks were produced from 1995-1997, the same time period as *Orbvs Terrervm*. Floating through my mind are the drums of the first track, "Extropia I," which showcases Naomi's harder, more tribal roots, and the slow subtle beginning harmonics of **Mancini**. Cascading sound that pierces through definition as the rain falls down, down here in Vancouver ... and probably also in Toronto, where ex-Vancouverite MK Naomi now resides. Check out http://www.interlog.com/~mknaomi/the_story.html for more information.

Tobias

NINETY NINE
767
(Endearing)

Summary: **Suzanne Vega** sound-alike tried to be **Bjork** sound-alike, while alternately playing vibraphone against generic fuzz-guitar; though not necessarily desirable, an interesting effect.

At the risk of coming off as a forensic, perhaps if we examine some songs, we might hypothesize some recurrent mechanism whereby Lora Macfarlane creates this overall impression:

"Car Song" is short and sweet, an ad-jingle for self-reliance, apparently. The words are interesting, but difficult to follow. "Vox" is one of those slow, self-indulgent, slowly pumping, strum-forever on-a-major-seventh-chord songs. "Manga Girl Cut" sounds like **Tom Waits**, but really short and simple. "Dorsal" is a hit single for commercial airplay. No joke. "Pavlov's Dog" is straight-ahead indie rock. Why is it seemingly the only track that doesn't use some kind of a bell? "Population 100 000" is another hit single. No joke. Lyrically self-destructive. The line about her doing a Ph.D. on **Sonic Youth** is particularly telling.

My hypothesis: the project is either over-introspective or under-produced, depending on how you look at it. The lyrics are too deep to maintain appropriate listener attention when sung with a uniform lack of inflection, and recorded with all the perspicuity of wallpaper. The artist shows a great deal of promise and if she chooses to develop her range of expression before making another recording, we might all wind up kicking ourselves for not having snatched up this collector's item.

Joshua C. Broyles

ORGY
Candyass
(Elementary)

Candyass is the latest attempt to merge electronic music and hard rock. While this has been done before, **Orgy**'s version is a bit different. Whereas Trent Reznor's **NIN** takes recordings of the live band, chops it up on a computer and then completely reconstructs it into the final arrangement, Orgy has taken the live band and only modified the sound of some instruments, mainly the guitars and keyboards. The result is that it sounds fairly conventional. While the songwriting is good, the fact that it is not totally original and that the singer reminds me too much of **Marilyn Manson**, doesn't make me jump and shout about this new band.

Don Bourassa

PUNCHBUGGY
My Norwegian Cousin
(Sour)

If you can get past the blatantly sexist cover photo (scantily-clad "Norwegian Cousin" doing the laundry in a laundromat as the band looks on), the music contained on this CD is **Punchbuggy**'s yummiest to date.

Like fine wine, this band gets better with age. The band has been well-seasoned by extensive North American touring between albums; as a result, the musicianship (which now includes a full horn section on a couple of tracks), songwriting, and singing is ten-fold better than on their last release, 1996's *Grand Opening Going Out of Business Sale*. But be prepared, Punchbuggy has rewritten its own musical recipe, ditching its previous punk-pop leanings in favour of a more '70s/'80s-influenced rock-pop/new wave flavour.

This four-piece is finally beginning to hit its stride. This is best displayed in the mixed salad of tunes such as the horn-garnished "Smash It Up," the crunchy, driving "Around the Clock," and the sizzling **Trooper**-esque lead-off track, "Make It Up to You." Full of chewy hooks and riffs and hearty drum beats, *My Norwegian Cousin* will keep you coming back for seconds and thirds.

Mike Chilton

REEL BIG FISH
Why Do They Rock So Hard?
(Mojo)

It's about time. After a two year period, **Reel Big Fish** has finally released a full-length follow-up to 1996's *Turn the Radio Off*, and it's just as hyper, if not more. Most of the songs on this CD are brand new, with the exception of "I'm Cool," originally on the 1997 EP, *Keep Your Receipt*, but now done reggae-style rather than its original speedy, brassy style.

Reel Big Fish has attitude, that's for sure. Or perhaps they just have a unique sense of humor. But for some reason, there are just so many lyrics expressing thoughts along the lines of: "I'm a loser/ Nobody cares for me..../ You don't like me ... you suck ... I suck .../ I don't care .../ I'm really cool .... Somehow, they still manage to win me over with their superficially happy sounding, pumped-up ska with a punk rock twist, despite their lame lyrics. Maybe that's part of the attraction — fans get a good kick out of the words.

Some of my favorite tracks are "Scott's a Dork," "I Want Your Girlfriend To Be My Girlfriend," and "Thank You For Not Moshing" — finally, someone has written a song from the point of view of a fan in the pit. Go out and get yourself a copy of *Why Do They Rock So Hard* and if you've got real guts, check these guys out live.

Jerome Yang

THE RHEOSTATICS
The Nightlines Sessions
(DROG)

This is recorded proof that **David Wisdom** is indeed a dj/programmer/genius *par excellence*! The original broadcast of **The Rheostatics**' *Nightlines Sessions* proved to be the last hurrah for its namesake show, but, man, whatta way to go.

Listening to this scant 36-minute-short session not only makes me pine for the return of *Nightlines* to the airwaves (*RadioSonic* is a lacklustre alternative, unfortunately), but it also makes one see what Mr. Wisdom sees in the band. Quirky odes to particular listeners of *Nightlines* ("The Pooby Song"), touching yet still tongue-in-cheek love songs ("Baby, I Love You"), songs which relay the stark realism of life ("Frank") and others that are all-out flights of whimsy ("Henry's Music Beard" and "Ugly Manhattan") reign supreme on *The Nightlines Sessions*, much like these qualities do on all of the 'Statics studio albums.

If you have never heard The Rheostatics before, this is a good primer. If you pine for those old *Nightlines* weekends or simply missed the last installment because you were pining over the death of Di and Dodi (which weirdly coincided with the airing of the final show), this is must have souvenir. *Nightlines*, RIP!

Mike "Spike" Chilton

DUKE ROBILLARD
Stretchin' Out Live
(Stony Plain)

Stretchin' Out Live is the response to the requests **Duke Robillard** has received for a live album. For years, his live audiences have been treated to inspired jump-blues playing that has not been present on his studio records. Recorded at Richard's on Richard's in 1995, this release has Robillard and his band in fine form. The interplay between Robillard's electric guitar and Gordon Beadle's tenor and baritone sax is amazing, especially on the longer tracks. There are two tracks approaching ten minutes in length and normally this can lead to self-indulgent improvisation — not so with this band. Unlike the live version of "Freebird," the Duke Robillard band keeps things interesting by really listening to what the other bandmates are doing and playing off of that. This is how live blues is supposed to sound.

Don Bourassa

JULIE RUIN
Julie Ruin
(Kill Rock Stars)

Why not just a 7" record? It would've made a good 7". The '80s glam organ and adolescent vocals don't hold enough appeal for an entire album. Some of the songs are bad, some are all right, but most are pretty boring. Sometimes good things can be done with a drum machine and sometimes it just makes it too easy for people to access creative expression.

JBS

SKINNY PUPPY
Remix Dy<Temper
(Nettwerk)

I must confess that I've heard **Skinny Puppy** before and might be likely to recognize SP when I hear it, but this is the first SP CD I've actually sat down and listened to. What I've noticed in general: I don't normally turn my home stereo up more than halfway, but this CD sounds better the louder I play it.

Each of the tracks is remixed by some particular music-world personality, some of whom I suspect may not be lifelong SP fans. The results are variable in extremity. "Killing Game" (the **Autechre** "Bent" remix) has no tempo or "beat" to speak of, no evident pitch structure, or other musically normative referents other than something akin to an arbitrarily articulated "phrase." It is also refreshingly ungroovy; the only track here immune to dance interpretation.

"Love in Vein" (the **Neotropic** "Go Girl Trio" mix) features all the subtle-yet-juicy harmonic enhancements my fellow Neotropic fans will recognize, making this track ironically sweet and festive, at least in comparison to pure SP. Let this review serve to document that I promise to buy more Skinny Puppy CDs if they let Neotropic do more of their mixing.

Other tracks are remixed by **Adrian Sherwood**, **Ken** "hiwatt" **Marshall**, Gunter Schultz of **KMFDM, Ogre** and **Mark Walk**, **Rhys Fulber**, **Chino**, **God Lives Underwater**, **Chris Vrenna**, **Guru**, and **Josh Wink**. Understandably, some are skinnier than others, but all are puppy-flavoured.

Joshua C. Broyles

THE SLACKERS
The Question
(Hellcat)

The real question on my mind was: will **The Slackers**' latest release live up to the previous two? After a long day of lectures, the time finally came to answer the question. With my greasy paws, I put the disc in my stereo and prepared to pass my judgment. It was not looking good; the first track, "Manuel," just didn't cut it. With the second track, things started to look up: I'm a sucker for the "Shuna-a-nuh."

The rest of the disc went the same way, to my glee. This album has a Motown vocal feel to it, and I like it. There is the odd track that lost it a bit; but that's OK, you can't win them all. For the yet uninitiated, The Slackers produce some of the best new ska/rocksteady, with a real traditional feel. So the question has been answered: The Slackers are still slacken'.

jay d

ELLIOTT SMITH
XO
(Dreamworks)

Good ol' **Elliott Smith**. He's a good guy. If you've never heard of him, he's the guy who played at the Oscars for his work on the *Good Will Hunting* soundtrack. *XO* brings us his usual "urban folk," as I once heard it described. This album boasts more hi tech. production than his previous one. It isn't just Elliott singing and playing his guitar any more, either. Now he has more back-up musicians assisting him in his melodies.

All things considered, this is a good, consistent piece of work, still along the same lines we expect from the old Elliott Smith.

Katrina

SQUIRREL NUT ZIPPERS
Perennial Favorites
(Mammoth)

It's that swing thing that all the hip kids have been listening to. Plinky plonky banjo and bap bap de bop horn sections. Passable **Billie Holiday** influence, slow numbers (although I find myself singing along meow meow meow), frantic upbeat group efforts like "The Ghost of Stephen Foster," and even a weirdo extended "art" number about that favourite mythical deep sea beast, the Kraken. I was disappointed by the non-sequitor-ical lyrics; better a "Hidey Hidey Hidey Ho" than "if ships were made of cellophane we'd all get stinking drunk much faster," in my opinion. The packaging is nifty, though, and if you buy it in the stores, you get some CD-ROM stuff which my promo copy lacked. This album is listenable, but not outstanding.

fiende

CiTR djs' pix for the best of 1998

One Love
Fridays
8:30–10am

1. Richard Buckner *Since*
2. Whiskeytown *Stranger's Almanac*
3. Superchunk *Indoor Living*
4. Versus *Two cents Plus Tax*
5. Son Volt *Wide Swing Tremolo*

Tragic Animal Stories
Tuesdays
11:30am–1pm

top 5 albums by bands that broke up in '98
1. Bedhead *Transaction de Novo*
2. Polvo *Shapes*
3. A Minor Forest *Inindependence*
4. Ativin *German Water*
5. Roadside Monument *I am the day of current taste*

Dead Air
Alt. Fridays
12:00–3am

1. USA for Africa "We are the World"
2. Queen "We are the Champions"
3. Vangelis "Chariots of Fire"
4. Helix "R-O-C-K You"
5. David Foster "Man in Motion" (*St. Elmo's* theme)

Lipgloss & Cigarettes
Sundays
5:00–6pm

1. Rialto *Rialto*
2. St. Etienne *Good Humor*
3. Manic St. Preachers *This is my Truth Tell me Yours*
4. Pulp *This is Hardcore*
5. Massive Attack *Mezzanine*

Caught in the Red
Fridays
6:30–8:30am

1. Andre Williams *Silky*
2. Murder City Devils *Empty Bottles, Broken Hearts*
3. Zeke *Kicked in the Teeth*
4. ? & the Mysterians *Do you feel it Baby? (Live)*
5. The Makers *Psychopathia Sexualis*

Vengeance is Mine
Mondays
12:00–4am

1. 88 Fingers Louie *Back on the Streets*
2. Frenzal Rhomb *Meet the Family*
3. Strung Out *Twisted by Design*
4. Less than Jake *Hello Rockview*
5. Disgusteens *Nothing Personal 7"*

The Chill-Out Room
Sundays
12:00–?

top 5 songs
1. Faithless "Insomnia"
2. Outkast "Atliens"
3. Daft Punk "Revolution 909"
4. T.Q. "Westside"
5. Union State "The One"

Breakfast with the Browns
Mondays
8:00–11am
... 10 years and still not dead ...

1. Francoize Breut *Francoize Breut*
2. Perfume Tree *Feeler*
3. Adjusters *Before the Revolution*
4. Various *Orchestral Party Act 2*
5. Nils Petter Molvaer *Khmer*

Live! At the Hi-Hat!
Alt. Saturdays
10:00pm–1am

1. Godspeed you Black Emperor *F#A#∞*
2. Glyn Styler *Live at the Mermaid Lounge*
3. Arab Strap *Philophobia*
4. The Make-Up *In Mass Mind*
5. Doc Boggs *Country Blues & His Folkways Years*

The Ether Table
Tuesdays
2:30–3:30pm

1. The Body Lovers *Part One of Three*
2. MJ Harris & Martyn Bates *Murder Ballads: Incest Songs*
3. Various *Theme: Desire*
4. Fetisch Park *Alluvial*
5. Various *Interiors: A Sentrax Corporation Compilation*

The Nooze
Fridays
5:00–5:30pm

1. Liz Phair *Whitechocolatespacegg*
2. The Make-Up *In Mass Mind*
3. Atom and his Package
4. Miles Davis *Sketches of Spain*
5. Destroyer *City of Daughters*

The Onomatopoeia Show
Thursdays
2:00–3pm

top 5 comics
1. *Optic Nerve*
2. *Caffeine*
3. *Non*
4. *Action Girl*
5. *Oni Double Feature*

Ska-T's Scenic Drive
Fridays
10:00am–12pm

1. The Adjusters *Before the Revolution*
2. The Slackers *The Question*
3. Dr. RingDing *Ram Di Dance*
4. Gangster Politics *Gangster Politics*
5. Various *Ska United*

Spike's Musical Pins and Needles Show
Wednesdays
9:00–10am

1. Len "Get Your Legs Broke"
2. Jungle "Gunshy"
3. Cub "Oh Canaduh"
4. Grimskunk "La Pistolera"
5. Tricky Woo "Teach us American"

Love Sucks
Wednesdays
12:00–2pm

5 much admired recordings:
Plastikman *Consumed*
Noto *Endless Loop Edition*
Muslimgauze *Syringia*
Gas *Zaubergerg*
Downpour *Windstorms, Broken Microphones*

Stand and Be Cunted
Tuesdays
3:30–5pm

DJ Hancunt's top 5 coolest feminists
1. Bell Hooks
2. Angela Davis
3. Michelle Clinton
4. Pat Califia
5. Annie Sprinkle

Filibuster
Thursdays
10:00–11:30am

top 5 oppressed instruments (featured in Filibuster)

1. Accordian
2. Banjo
3. Kazoo
4. One-string guitar
5. Your face

Mary Tyler Moore
Alt. Wednesdays
7:30–9pm

1. bis, live in New Jersey
2. Bikini Kill *The Singles*
3. discovering The Go Gos
4. Lida Husik covering The Jam's "Monday" on *Faith in Space*
5. Little Red Car Wreck *Motor like a Mother*

CiTR charts

WHAT'S BEING PLAYED ON 101.9 FM

HOW THE CHARTS WORK ...

The monthly charts are compiled based on the number of times a CD/LP ("long vinyl"), 7" ("short vinyl"), or demo tape ("indie home jobs") on CiTR's playlist was played by our djs during the previous month (ie, "Dec/Jan" charts reflect airplay in November). Weekly charts can be received via e-mail. Send mail to "majordomo@unixg.ubc.ca" with the command: "subscribe citr-charts"•

dec 98/jan 99 long vinyl

1	murder city devils	empty bottles broken hearts	sub pop
2	spitfires	spitfires	sonic swirl
3	icu	chotto matte a moment!	k
4	mark	mark	independent
5	various artists	cd sampler thingy	damaged goods
6	various artists	in their eyes	rhino
7	euphone	breaking parole	hefty
8	mk naomi	tonkababy ep	independent
9	blonde redhead	in an expression of ...	touch & go
10	jim carroll	pools of mercury	mercury
11	johnny favourite ...	holiday romance	universal
12	pj harvey	is this desire?	island
13	various artists	flaming cow disease	spawner
14	rondelles	fiction romance ...	smells llike records
15	front line assembly	monument	roadrunner
16	talvin singh	ok	island
17	slackers	the question	hellcat
18	belle & sebastian	boy with the arab strap	matador
19	julie ruin	julie ruin	kill rock stars
20	electric frankenstein	spare parts	get hip
21	satan's pilgrims	creature feature	estrus
22	mc face	not the green tom show	ceiling fan
23	exhaust	exhaust	constellation
24	silver jews	american water	drag city
25	beekeeper	beekeeper	southern
26	cadallaca	introducing cadallaca	k
27	jad fair & yo la tengo	strange but true	matador
28	jon spencer bx	acme	matador
29	beck	mutations	geffen
30	various artists	sampler southern/tree/polyvinyl	
31	dillinger four	midwestern songs ...	hopeless
32	mojave 3	out of tune	4ad
33	fireballs of freedom	the new professionals	empty
34	stereolab	aluminum tunes	drag city
35	refused	the shape of punk to come	epitaph

dec 98/jan 99 short vinyl

1	disgusteens	nothing personal	longshot
2	longstocking	will you stay?	k
3	various	record number 2	magic teeth
4	forbidden dimension	i kiss yer shadow	ship rec'd
5	make-up/lung leg	split	southern
6	rondelles	revenge	k
7	ladies who lunch	everybody's happy ...	grand royal
8	franklin	major taylor	tree
9	eric the red	life after tuesday	caulfield
10	julie doiron/snailhouse	do you remember ...	stereo-type
11	tren brothers	gone away	secretly canadian
12	curse of horseflesh	the fuck you say!	ship rec'd
13	bangs	maggie the cat	ten-in-one
14	rizzo	shymaster	cher doll
15	capt. qitn	i do	turducken
16	the unameds	them and we	independent
17	kiss offs	bottle blonde	peek-a-boo
18	burning airlines	carnival/scissoring	de soto
19	small stars	moths	up
20	tight bros	take you higher	ten-in-one

dec 98/jan 99 indie home jobs

1	full sketch	sketchersize
2	tampax twin	swamp foam
3	bishop of battle	coldward & stormward
4	clover honey	three four
5	team strike force	lager + lime
6	sophistos	military surf magic
7	dreamy angel	laundromatte queen
8	fridge art tiara	untitled(?)
9	lamps	freedom drunk
10	leeches	donkey kong
11	capt. cook	i'm glad for you
12	the drove	he stinks
13	chick magnets	make-up girl
14	retreads	everybody wants something
15	destroyer	karen is in rome
16	mr ultra cool	mr ultra cool
17	kirby grips	mod boy
18	transvestimentals	incidental transvestimental song
19	touch & gos	campus radio boy
20	dixie's death pool	she rides a bike with an engine

favourite holiday tunes

discorder took an informal, random poll ...

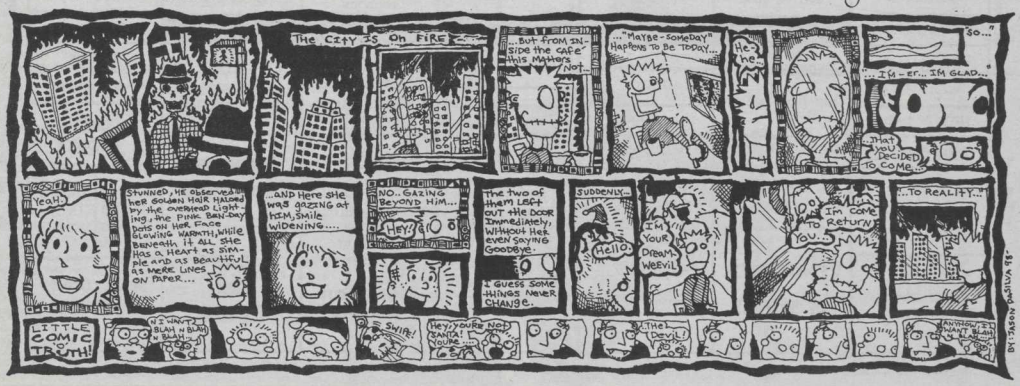
the spinanes (den trawler) • elvis presley (i'll be home for christmas) • dr. seuss mr. grinch) • crosby (little simone (little boy (chestnuts) • charlie brown pig (blue feliciano (feliz (you're a mean one, david bowie & bing drummer boy) •nina blue) • brave combo vince guaraldi (a christmas) •porky christmas) • jose navidad) •

what we listened to ...

1	the aislers set	terrible things happen
2	pedro the lion	it's hard to find a friend
3	seaweed	actions and indications
4	the weakerthans	fallow
5	the butchies	are we not femme?
6	the halo benders	the rebels not in
7	rainer maria	past worn searching
8	julie ruin	s/t
9	helium	magic city
10	nick cave	the boatman's call

Good Tasty Comic

by Jason Da Silva



On The Dial

YOUR ON-AIR GUIDE TO CiTR 101.9 FM

SUNDAYS

ARE YOU SERIOUS? MUSIC 8:30AM-12:00PM All of time is measured by its art. This show presents the most recent new music from around the world. Ears open.

THE ROCKERS SHOW 12:00-3:00PM Reggae inna all styles and fashion.

BLOOD ON THE SADDLE alt. 3:00-5:00PM Real-cowshit-caught-in-yer-boots country.

WIRELESS alt. 3:00-5:00PM

QUEER FM 6:00-8:00PM Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and great music from musicians of all sexual preferences and gender identities.

HELLO INDIA 8:00-9:00PM

GEETANJALI 9:00-10:00PM Geetanjali features a wide range of music from India, including classical music, both Hindustani and Carnatic, popular music from Indian movies from the 1930's to the 1990's, semi-classical music such as Ghazals and Bhajans, and also Quawwalis, folk songs, etc.

THE SHOW 10:00PM-1:00AM Strictly Hip Hop — Strictly Underground — Strictly Vinyl With your hosts Checkmate, Flip Out & J Swing on the 1 & 2's.

THE CHILL-OUT ROOM 01:00-4:00AM DJ Clutch spins hip-hop...DJ Decter spins techno. So chill out with us. Have a nice day.

MONDAYS

BLUEGRASS FOR BREAKFAST 6:00-8:00AM

BREAKFAST WITH THE BROWNS 8:15-11:00AM Your favourite brown-sters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights! Tune in and enjoy each weekly brown plate special. Instrumental, trance, lounge and ambience.

BLUE MONDAY alt. 11:00AM-1:00PM

ECHOES FROM THE SUGAR CUBE FACTORY alt. 11:00AM-1:00PM

SOUPE DU JOUR 1:00-3:00PM Feeling a little french impaired? Francophone music from around the globe, sans Celine Dion.

THE MEAT-EATING VEGAN 3:00-4:00PM I endeavour to feature dead air, verbal flatulence (only when I speak), a work of music by a twentieth-century composer — can you say minimalist? — and whatever else appeals to me. Fag and dyke positive.

EVIL VS. GOOD 4:00-5:00PM Who will triumph? Hardcore/punk from beyond the grave.

BBC WORLDNEWS SERVICE 5:00-5:30PM

BIRDWATCHERS 5:30-6:00PM Join the Sports department for their eye on the T-birds.

POLYFILLER alt. 6:00-7:00PM

MUSIC FOR ROBOTS alt 6:00-7:00pm Viva la Robotica Revolution. Estrogen-charged robots on Planet Noiz.

HIP HOP HAVOC 7:00-9:00PM

THE JAZZ SHOW 9:00PM-12:00AM Vancouver's longest running prime time jazz program. Hosted by the ever-suave Gavin Walker. Features at 11.

Dec 14: Pianist/composer Herbie Hancock from his early Blue Note period. Hancock's second is called "My Point of View" with guitarist Grant Green and tenor saxophone heavy Hank Mobley.

Dec 21: Hancock's beautiful creation *Speak Like A Child.*

Dec 28: Hancock with *Inventions and Dimensions.*

Jan 4: The great soprano saxophonist Sidney Bechet with boss trumpeteer "Wild Bill" Davison.

Jan 11: Big band jazz with Stan Kenton: *Standards in Silhouette.*

Jan 18: Piano giant Tommy Flanagan *Sunset and the Mockingbird.*

Jan 25: One of the most popular groups in jazz in the 1950's led by baritone saxophonist/composer Gerry Mulligan with Chet Baker.

VENGEANCE IS MINE 12:00-4:00AM Hosted by Trevor. It's punk rock, baby! Gone from the charts but not from our hearts — thank fucking Christ.

TUESDAYS

THE MORNING AFTER SHOW 6:00-8:00AM

THE CLASSICAL SHOW 8:00-9:30AM Listen carefully as Johnny B. brings you the classical music show featuring Canadian composers, amateur hour and more. Radio con fuoco for the masses.

THIRD TIME'S THE CHARM 9:30-11:30AM Torrid trash-rock, sleazy surf and pulsatin' punk provide the perfect scissor kick to your head every Tuesday morn. There's no second chance when Kung-Fu is used for evil with drunken fist Bryce. Kill-yaa!!!!

TRAGIC ANIMAL STORIES alt. 11:30AM-1:00PM Tales of puppy love gone awry, and of baby ducks crossing the street, all backed up by a sad soundtrack of various indie-rock bands for your own enjoyment and education. Cry in your beer, please.

COLONEL SANDER'S HIDEOUT 1:00-2:30PM Canadiana trash rock that you can pilot your Camaro to. Chris and Jeff supply the rock, you bring the Camaro.

ETHER TABLE 2:30-3:30PM

STAND AND BE CUNTED 3:30-5:00PM DJ Hancunt urges women to get down with their cunts while listening to women in jazz, funk, rap, soul, worldbeat, disco and beyond.

BBC WORLDNEWS SERVICE 5:00-6:00PM

RADIO ACTIVE 5:30-6:00PM Activism, issues and fucking up the corporate powers that be.

	SUN	MON	TUE	WED	THU	FRI	SAT	
6				BBC				6
7	reggae linkup	Bluegrass for Breakfast	The Morning After Show	suburban jungle	Radio Ellinikathiko	caught in the red	BBC	7
8								8
9		Breakfast with the Browns	The Classical Show	Spike's Musical Pins and Needles	Reel Music	One LOVE	THE SATURDAY EDGE	9
10	are you serious? music		third time's the charm					10
11				BOTH SIDES	Filibuster	Ska-t's Scenic Drive		11
12		Blue Monday/ echoes from the sugar cube factory	Tragic Animal Stories		CANADIAN LUNCH		on the corner	12
1	ROCKERS SHOW			love sucks		These are the breaks		1
2		Soupe du Jour	Colonel Sander's Hideout		Steve and Mike		POWER CHORD	2
3				Audio Sprocket	Onomatopoeia	Little Twin Stars		3
4	WIRELESS/ BLOOD ON THE SADDLE	The Meat-Eating Vegan	THE ETHER TABLE	motor dAddy	Bombshell/ rhymes and reasons	NARDWUAR & noiz	Lucky Scratch	4
5		evil vs. good	STAND AND BE C(O)UNTED					5
6	LIPLOSS AND CIGARETTES	BBC Headlines	BBC Worldnews	BBC Headlines	Council Crap	NOOZE	hearsay	6
		Birdwatchers	Radio Active	Rachel's Song	shape up/entertainment desk	& ARTS		
7	QUEER FM	polyfiller/ music for robots	flex your head	SOLID STATE	Out For Kicks	Far East Side Sounds/ African Rhythms	RADIO FREE AMERICA	7
8		hip hop havoc		and sometimes why/ mary tyler moore show	on air with greased hair			8
9	Hello India		SAREGAMA				SYNAPTIC SANDWICH	9
10	GeeTaNlaLi	THE JAZZ SHOW	LA BOMBA	Folk Oasis	LIVE FROM THUNDERBIRD RADIO HELL	home base		10
11	THE SLOW (hiphop)		Venus Flytrap/ witchdoctor highball	Str8 outta jallundar			live at the hi-hat / Pipe Dreams	11
12					Slippery Slot/ Groove Jumping			12
1		VENGEANCE IS MINE!	AURAL TENTACLES	HANS KLOSS'MISERY HOUR	Plutonian Nights	LIAR SINK/ DEAD AIR	Soul Tree/ Earwax	1
2	The Chill-Out Room							2
3								3
4								4

FLEX YOUR HEAD 6:00-8:00PM Hardcore and punk rock since 1989. http://flexyourhead.vancouverhardcore.com/

SAREGAMA 8:00-9:00PM Featuring traditional (classical, light and folk) and contemporary South-Indian music.

LA BOMBA 9:00-10:00PM La Bomba (the bomb) explodes with the best salsa and merengue, with your papi DJ Papilicious.

WITCHDOCTOR HIGHBALL alt. 10:00PM-12:00AM Noise, ambient, electronic, hip hop, free jazz, Christian better living LP's, the occasional amateur radio play, whatever.

VENUS FLYTRAP'S LOVE DEN alt. 10:00PM-12:00AM Join Greg in the love den for a cocktail. We'll hear retro stuff, groovy jazz, and thicker stuff too. See you here ... and bring some ice.

AURAL TENTACLES 12:00AM-VERY LATE Warning: This show is moody and unpredictable. It encourages insomnia and may prove to be hazardous to your health. Listener discretion is advised. Ambient, ethnic, funk, pop, dance, punk, electronic, synth, blues, and unusual rock.

WEDNESDAYS

SUBURBAN JUNGLE 7:00-9:00AM A perfect blend of the sublime and absurd, with your refined and exotic hosts Jack Velvet and Carmen Ghia.

SPIKE'S MUSICAL PINS AND NEEDLES 9:00AM-10:00AM Spike spins Canadian tunes accompanied by spotlights on local artists. Weekly "Vintage Vancouver" segment takes a look back at this city's musical past.

BOTH SIDES 10:00AM-12:00PM Jose Luis discusses free trade and other issues in the Americas.

LOVE SUCKS 12:00-2:00PM Music at work. (Cut up mixed genres — eclectic, electric included but not mandatory).

AUDIO SPROCKET 2:00-3:00PM

MOTORDADDY 3:00-5:00PM "eat, sleep, ride, listen to Motordaddy, repeat."

BBC WORLDSERVICE 5:00-5:10PM

RACHEL'S SONG 5:10-6:00PM Info on health and the environment. From recycling and conservation projects to diet, health, and consumption and sustainability in the urban context.

SOLID STATE 6:00-7:30PM Featuring the latest in techno, trance, acid and progressive house. Spotlights on local artists, ticket giveaways, & live performances. Hosted by M-Path.

AND SOMETIMES WHY alt. 7:30-9:00PM barbara manning, the make-up, cat power, sushi ... these are a few of our fave-oh-wit things. la la la!

MARY TYLER MOORE SHOW alt. 7:30-9:00PM Girl music of all shapes and sizes.

FOLK OASIS 9:00-10:30PM Featuring the latest local and international releases in folk/roots/world music, phone interviews, in-studio guests and more. Requests always welcomed!

STRAIGHT OUTTA JALLUNDHAR 10:30PM-12:00AM Let DJs Jindwa and Bindwa immerse you in radioactive Bhungra! "Chakkh de phutay." Listen to all our favourite Punjabi tunes — remixes and originals.

HANS KLOSS' MISERY HOUR 12:00-4:00AM Mix of most depressing, unheard and unlistenable melodies, tunes and voices.

THURSDAYS

RADIO ELLINIKATHIKO 6:30-8:30 AM Wake up to the sounds of Greece with Elena and Niko.

REEL MUSIC 8:30-10:00AM Soundtracks and classical.

FILIBUSTER 10:00-11:30AM Part accordion-tinged musical meanderings, part experiemental weirdness, with a little bad hill blood thrown in for good measure. This show is a genre-free zone.

CANADIAN LUNCH 11:30AM-1:00PM From Tofino to Gander, Baffin Island to Portage La Prairie. The all-Canadian soundtrack for your midday snack!

STEVE & MIKE 1:00-2:00PM Crashing the boys' club in the pit. Hard and fast, heavy and slow. Listen to it, baby. (hardcore).

ONOMATOPOEIA 2:00-3:00PM Comix comix comix comix comix oh yah and some music. With Robin and Jules.

BOMBSHELL alt 3:00-5:00PM

RHYMES AND REASONS alt 3:00-5:00PM

COUNCIL CRAP 5:00-5:30PM

SHAPE UP alt 5:30-6:00PM

ENTERTAINMENT DESK alt. 5:30-6:00PM Movie reviews and criticism.

OUT FOR KICKS 6:00-7:30PM No Birkenstocks, nothing politically correct. We don't get paid so you're damn right we have fun with it. Hosted by Chris B.

ON AIR WITH GREASED HAIR 7:30-9:00PM Roots of rock & roll.

LIVE FROM THUNDERBIRD RADIO HELL 9:00-11:00PM Local muzak from 9. Live bandz from 10-11.

SLIPPERY SLOT alt. 11:00PM-1:00AM One step beyond logic.

PLUTONIAN NIGHTS 1:00-4:00AM Late night vinyl. Occasional skips. Cheers.

FRIDAYS

CAUGHT IN THE RED 6:30-8:30AM Garage rock and other things.

ONE LOVE 8:30-10:00AM Anything and everything from the wonderful world of music, as long as harmonies can be sung, and the melodies be heard.

SKA-T'S SCENE-IK DRIVE! 10:00AM-12:00PM Listen in to win a date with one of the co-hosts!

THESE ARE THE BREAKS 12:00-2:00PM DJ Splice brings you a flipped up, freaked out, full-on, funktified, sample heavy beat-lain trip, focusing on anything with breakbeats. Versatile at any style.

LITTLE TWIN STARS 2:00-3:30PM Underground, experimental, indie and women. Jacuzzi space rock at its finest.

NARDWUAR THE HUMAN SERVIETTE PRESENTS ... 3:30-4:00PM

NOIZ 4:00-5:00PM self-titled.

BBC WORLDSERVICE 5:00-5:30PM

FAR EAST SIDE SOUNDS alt. 6:00-9:00PM

AFRICAN RHYTHMS alt. 6:00-9:00PM David "Love" Jones brings you the best new and old jazz, soul, Latin, samba, bossa & African music from around the world.

HOMEBASS 9:00PM-12:00AM Hosted by DJ Nooh, the main focus of the show is techno, but also includes some trance, acid, tribal, etc. Guest DJ's, interviews, retrospectives, giveaways, and more.

LIMP SINK alt. 12:00-6:00AM Rant, phone-in and kiss your mother with the guests.

DEAD AIR alt. 12:00AM-LATE Exceptionally interesting girl talk.

SATURDAYS

THE SATURDAY EDGE 8:00AM-12:00PM Studio guests, new releases, British comedy sketches, folk music calendar, and ticket giveaways. 8-9AM: African/World roots. 9AM-12PM: Celtic music and performances.

ON THE CORNER 12:00-1:00PM Julz spins classic experimental jazz with forays into the lands of funk, acid jazz and trip hop.

POWERCHORD 1:00-3:00PM Vancouver's only true metal show; local demo tapes, imports and other rarities. Gerald Rattlehead and Metal Ron do the damage.

LUCKY SCRATCH 3:00-5:00PM From backwoods delta low-down slide to urban harp honks, crooners and tunesters in the blue degree. Blues and blues roots with your hosts Anna and AJ.

RADIO FREE AMERICA 6:00-8:00PM Join host Dave Emory and colleague Nip Tuck for some extraordinary political research guaranteed to make you think. Originally broadcast on KFJC (Los Altos, Cal.).

LIVE! AT THE HI-HAT!! alt. 10:00PM-1:00AM "Sho' 'nuff bumpin'!"–*Popular Music*. Phone, write or call for reservations. Dance 10 till 1. Admission $6.00.

PIPEDREAMs alt. 10:00-1:00AM

SOUL TREE alt. 1:00-4:30AM

EARWAX alt. 1:00AM- 4:30AM Noiz terrorism cut thru raw rhythms/ as punk rock dissects Detroit minimalism/my Motor City madness runs tragic/my Jungle-ism spawns breakbeat sporadics/while the hardcore be open to these lyrics I flash/Da truth will be found bound in sounds/locked in my ears like Earwax. Word. -Guy Smiley

REGGAE LINKUP 4:30-8:30AM with Sister B.

WHOM HOW

Arts	Richelle Rae
Board Chair	Harry Hertscheg
Business	Katrina McGee
Current Affairs	Sarah Efron
Demos/Cassettes	Katrina McGee
Engineer	Richard Anderson
Entertainment	Clinton Ma
Mobile Sound	Andrew Orchard
Music	Julie Colero
President	Tobias Van Veen
Production	Shane Vander Meer
Program Coordinator	Anna Friz
Promotions	Alia Hussey
Record Librarian	Alison Cole
Secretary	Christa Min
Sports	Mike Chow
Station Manager	Linda Scholten
Vice President	Jerome Yang

advertising that's built to last

February Issue Deadlines:
Book Space: January 20
Artwork: January 26
On the Streets: January 29

822-3017 (ext.3) for info

Datebook

WHAT'S HAPPENING IN DECEMBER & JANUARY

SUBMISSIONS TO DATEBOOK ARE FREE! TO HAVE YOUR EVENT LISTED, FAX ALL THE RELEVANT INFO (WHO, WHERE, WHEN) TO 822 9364, ATTENTION "DATEBOOK." DEADLINE FOR THE FEBRUARY ISSUE IS JANUARY 15TH!

FRI DEC 11 CiTR PRESENTS SHINDIG! FINALS: Clover Honey, Team Strike Force, Feisty@Starfish; Chris Isaak, Jude@Orpheum; Deftones, Quicksand, Snapcase@Croatian Cultural Centre; Molestics CD release party@Railway Club; Squeeze: A Duet for Musician and Dancer@Cultch; Jon Moritsugu's *Fame Whore*@Blinding Light; Furios, Chapter 3, High Test@Columbia; View New@Maindance (828 E. Hastings); The Lounge Cats, Splitting Adam@Pic Pub

SAT 12 Saturnalienation: one-day independent publishing extravaganza, presented by Small Press Action Network; all-day zine fair, Lonesome Monsters, Deadcats in evening ($5)@Grandview Legion #179 (2205 Commercial); 54-40@Whistler Conference Centre; Co-op Radio Benefit: Pigment Vehicle, Soukous Rythyms, Solarboby, Motorama, Cathode Ray@Brickyard; Hissy Fit, Strong Like Tractor, Chick Magnets@Railway; New Wave-Aoke@Starfish; Broun Fellinis@Chameleon; Maxx Average Corporation, Rootes Group, Disgusteens@Pic Pub; Squeeze: A Duet for Musician and Dancer@Cultch; Video Rampage@Video In; Rock for Bread@Langley Vineyard (5708 Glover Rd., Langley); View New@Maindance (828 E. Hastings); Blue Plate Special@Richard's on Richards

SUN 13 Ian Tyson@Cultch; *Gone with the Wind*@Ridge; Jamie Clark@Naam; *Time Stands Still, Somewhere in Europe*@Cinematheque; The Preservatives@WISE Hall

MON 14 CiTR PRESENTS: The Hellacopters, Watts, Spitfires@Starfish; Mediaeval Babes@Vogue; Slam & Funk D'Void@Sonar; Rocksteady Ska@Gate; Saving Private Ryan@Ridge; The Ducktape Platypus X-mas Special@Van Press Club

TUE 15 Tales of Ordinary Madness@Bukowski's; The Lion, The Witch & The Wardrobe@Pacific Theatre; Martin Humphreys@Ryerson United Church (W. 45th @ Yew)

WED 16 El-Vez@Starfish; Alexander Browne's Swing Pararde@Hot Jazz Club; *Sub-Terrain Magazine:* Evening of Readings@Vancouver Press Club; P.C.P. Art Exhibit@Brickyard; Wayside, Salteens, Tammybrimner, the Special Guests@Columbia

THUR 17 Unit 187, DSK, Punchdrunk, Caustic Thought@Starfish; Billy Nasty (UK)@Sonar; *Chinese Box, Raise the Red Lantern*@Ridge; Jon Moritsugu's *Fame Whore*@Blinding Light; Arthur Funkereli, Painted Blank@Columbia

FRI 18 Veda Hille, Thermos@Railway; Strapping Young Lad, Random Damage, Wipeout, Vibrator@Starfish; *Red Psalm, Ten Thousand Suns*@Cinematheque; Mike Hoolboom's *Panic Bodies*@Blinding Light

SAT 19 Veda Hille, Thermos@Railway; Johnny Cash Tribute@Starfish; Lhasa@Vogue; Joey Keithley@Sugar Refinery; Saddlesores, Beekeepers, Plantains@Columbia; Crash@Chameleon; Paperboys@Cultch; Dance for Children of Poverty@Hot Jazz Club; The Black Market Babies, The Firecrackers, The Spitfires, The Catheters@Pic Pub

SUN 20 Holly Cole w/ Vancouver Symphony@Orpheum; *The Falcons, Current*@Cinémathèque; Mike Hoolboom's *Panic Bodies*@Blinding Light

MON 21 Holly Cole w/ Vancouver Symphony@Orpheum; Rocksteady Ska@Gate; *Smoke Signals, Slam*@Ridge

TUE 22 Holly Cole w/ Vancouver Symphony@Orpheum; DJ IZ (aka Joshi)@Chameleon; *X-mas Oddities*@Blinding Light; Tales of Ordinary Madness@Bukowski's

WED 23 The Lion, The Witch & The Wardrobe@Pacific Theatre; *X-mas Oddities*@Blinding Light; Duke of Medula, D.D. Astors, Aqua Velva@Columbia; Damien Azrie@Naam

THUR 24 Sonar X-mas@Sonar

FRI 25 IT'S CHRISTMAS!

SAT 26 Spearhead@Richard's on Richards; Socratic Method, Vinyl, Dog Eat Dogma@Columbia

SUN 27 Leesun@Naam; *World's Best Commercials*@Ridge

MON 28 Rocksteady Ska@Gate; *World's Best Commercials*@Ridge

TUE 29 Tales of Ordinary Madness@Bukowski's

WED 30 The Lion, The Witch & The Wardrobe@Pacific Theatre; Slam-Bam-Jam-a-Rama@Marine Club; Miriam Davidson@Naam; Team Strike Force@Columbia; Urceus Exit@DV8

THUR 31 slide your eyes over to that black box to the right ...

FRI JAN 1 The Crust Brothers, John Ford@Starfish; The Lion, The Witch & The Wardrobe@Pacific Theatre

SAT 2 The Lion, The Witch & The Wardrobe@Pacific Theatre

SUN 3 Scrambled Angst@Sugar Refinery; *World's Best Commercials*@Ridge

MON 4 Vancouver Poetry Slam@Vancouver Press Club; Rocksteady Ska@Gate

TUE 5 Tales of Ordinary Madness@Bukowski's; *A Merry War, Withnail and I*@Ridge

WED 6 Slam-Bam-Jam-a-Rama@Marine Club; *Happiness, Welcome to the Dollhouse*@Ridge

THUR 7 Dal Dil Vog, Naked For Jesus@Starfish; BYO8@Blinding Light

FRI 8 *Superhero Shorts*@Blinding Light; Poison Idea@Starfish; Lawn Dogs, Modulations@Ridge

SAT 9 Royal Grand Prix, Metronome Cowboys@Starfish

SUN 10 *Superhero Shorts*@Blinding Light

MON 11 Rocksteady Ska@Gate; Lawn Dogs, *Modulations*@Ridge

TUE 12 Cinema of Phil Hoffman@Blinding Light; Tales of Ordinary Madness@Bukowski's

WED 13 Slam-Bam-Jam-a-Rama@Marine Club; Cinema of Phil Hoffman@Blinding Light; M-Strain@Starfish

THUR 14 Birds and Buildings: the films of Patrick Halm@Blinding Light

FRI 15 764-HERO, gaze@Starfish; Todd Verow's *Little Shots of Happiness*@Blinding Light

SAT 16 Fryer Tuck@Starfish; *The Imposters, Big Night*@Ridge

SUN 17 Solo 2 Trio@Cultch; *The Imposters, Big Night*@Ridge

MON 18 Rocksteady Ska@Gate; *Wizard of Oz, Big Chill*@Ridge

TUE 19 Tales of Ordinary Madness@Bukowski's

WED 20 Slam-Bam-Jam-a-Rama@Marine Club

THUR 21 Todd Verow's *Little Shots of Happiness*@Blinding Light; *Pecker, Cry Baby*@Ridge

FRI 22 Transgressive Cinema: Nick Zedd@Blinding Light; *Flamenco* (premiere)@Ridge

SAT 23 Knock Down Ginger, Veal, Satsuma@Starfish

SUN 24 Transgressive Cinema: Nick Zedd@Blinding Light

MON 25 Galactic Cowboys, Kings X@Starfish; Rocksteady Ska@Gate

TUE 26 Tales of Ordinary Madness@Bukowski's; Halifilms: new shorts@Blinding Light

WED 27 Halifilms: new shorts@Blinding Light; Slam-Bam-Jam-a-Rama@Marine Club

THUR 28 New(Cine)Works@Blinding Light; *Flamenco* (premiere)@Ridge

FRI 29 Transgressive Cinema: Nick Zedd@Blinding Light; Strapping Young Lad@Starfish; *Velvet Goldmine, Boogie Nights*@Ridge

KNEW YERS EVE:

NOISE THERAPY, JAR@STARFISH

BOCEPHUS KING, RIGALATTOS@RAILWAY

BLUE LIZARD'S NEW YEAR'S EVE CABARET@WALDORF HOTEL

ALPHA YA YA DIALLO@CHAMELEON

JAZZBERRY RAM, COZY BONES@GATE

BLUE HAWAII: BUGHOUSE FIVE, METALUNAS@PIC PUB

ZIMMERS HOLE, PUNCH DRUNK, ETERNAL@COLUMBIA

KWASI@270 TERMINAL

CIRCUS IN FLAMES, GOLDEN ROCKET@WISE CLUB

FOXFEST: MATTHEW GOOD BAND, ECONOLINE CRUSH, TODD KERNS BAND@PLAZA OF NATIONS

VENUES • BARS • THEATERS • RESTAURANTS • RECORD STORES

The Abyss 315 E. Broadway (side entrance)	488 6219
Anderson's Restaurant (Jazz on the Creek)	684 3777
Anza Club 3 W. 8th (Mount Pleasant)	876 7128
Arts Hotline	684 2787
Bassix 217 W. Hastings (at Cambie)	689 7734
Backstage Lounge 1585 Johnston (Granville Island)	687 1354
Black Sheep Books 2742 W. 4th (at MacDonald)	732 5087
Blinding Light 36 Powell St.	878 3366
The Brickyard 315 Carrall St.	685 3978
Café Deux Soleils 2096 Commercial (the Drive)	254 1195
Café Vieux Montreal 317 E. Broadway (Mount Pleasant)	873 1331
Caprice Theatre 965 Granville (Granville Mall)	683 6099
Celebrities 1022 Davie (at Burrard)	689 3180
Cellar Jazz Cafe 3611 W. Broadway (downstairs)	738 1959
Chameleon Urban Lounge 801 W. Georgia (Downtown)	669 0806
Chan Centre for the Performing Arts 6265 Crescent Rd (UBC)	
Club Mardi Gras 398 Richards St.	687 5007
CN Imax Theatre 999 Canada Place	682 4629
Columbia Hotel 303 Columbia (at Cordova)	683 3757
Commodore Lanes 838 Granville (Granville Mall)	681 1531
Cordova Cafe 307 Cordova (Gastown)	683 5637
Denman Place Cinema 1030 Denman (West End)	683 2201
Dr. Sun Yat-Sen Garden Main Hall 578 Carrall St.	662 3207
DV8 515 Davie (downtown)	682 4388
Firehall Arts Centre 80 E. Cordova (at Main)	689 0926
Food Not Bombs Vancouver	872 6719
Frederic Wood Theatre (UBC)	822 2678
Garage Pub 2889 E. Hastings (downtown)	822 9364
Gastown Theatre 36 Powell (Gastown)	684 MASK
The Gate 1176 Granville (downtown)	688 8701
The Good Jacket 225 E. Broadway (at Main)	872.5665
The Grind Gallery 4124 Main (Mt. Pleasant)	322 6057
Hollywood Theatre 3123 W. Broadway (Kitsilano)	738 3211
Hot Jazz Society 2120 Main (Mt. Pleasant)	873 4131
It's A Secret 1221 Granville St. (downtown)	688 7755
Jericho Arts Centre 1600 Discovery (Pt. Grey)	224 8007
Jupiter Cafe & Billiards 1216 (near Deman St)	
La Quena 1111 Commercial (the Drive)	251 6626
The Lotus Club 455 Abbott (Gastown)	685 7777
Lucky's 3972 Main	875 9858
Luv-A-Fair 1275 Seymour (downtown)	685 3288
Mars 1320 Richards (downtown)	230 MARS
Maximum Blues Pub 1176 Granville (downtown)	688 8701
Medialuna 1926 W. Broadway	
Minoru Pavilion 7191 Granville (Richmond)	
Moon Base Gallery 231 Carrall St. (gastown)	608.0913
Naam Restaurant 2724 W 4th Ave (kitsilano)	738 7151
Old American Pub 928 Main (downtown)	682 3291
Orpheum Theatre Smithe & Seymour (downtown)	665 3050
Pacific Cinemathequе 1131 Howe (downtown)	688 3456
Palladium (formerly Graceland) 1250 Richards (downtown)	688 2648
Paradise 27 Church (New West)	525 0371
Paradise Cinema 919 Granville (Granville Mall)	681 1732
Park Theatre 3440 Cambie (South Vancouver)	876 2747
Picadilly Pub 630 W. Pender (at Seymour)	682 3221
Pitt Gallery 317 W. Hastings (downtown)	681 6740
Plaza Theatre 881 Granville (Granville Mall)	685 7050
Purple Onion 15 Water St. (gastown)	602 9442
Queen Elizabeth Theatre Hamilton & Georgia	665 3050
Raffels Lounge 1221 Granville (downtown)	473 1593
The Rage 750 Pacific Blvd. South (Plaza of Nations)	685 5585
Railway Club 579 Dunsmuir (at Seymour)	681 1625
Richard's On Richards 1036 Richards (downtown)	687 6794
Ridge Cinema 3131 Arbutus (at 16th Ave.)	738 6311
Russian Hall 600 Campbell (Chinatown)	874 6200
Scratch Records 109 W. Cordova (Gastown)	687 6355
Seylynn Hall 605 Mountain Hwy (North Van)	
Shadbolt Centre for the Arts 6450 Deer Lake Ave. (Bby)	291 6864
Singles Going Steady 3296 Main (at 17th)	876 9233
Sonar 66 Water (Gastown)	683 6695
Southhill Candy Shop 4198 Main (at 26th)	876 7463
Squish'd Knish 4470 Main (at 29th)	879 9017
The Space 316 Hastings (downtown)	
Starfish Room 1055 Homer (downtown)	682 4171
Starlight Cinema 935 Denman (West End)	689 0096
Station Street Arts Centre 930 Station (off Main)	688 3312
St. Regis Hotel 602 Dunsmuir (downtown)	
Stone Temple Cabaret 1082 Granville St. (downtown)	488 1333
Sugar Refinery 1115 Granville (downtown)	683 2004
Theatre E 254 E. Hastings (Chinatown)	681 8915
Thunderbird Ent. Centre 120 W. 16th St. (N. Van)	988 2473
Vancouver E. Cultural Centre 1895 Venables (at Victoria)	254 9578
Vancouver Little Theatre 3102 Main (Mt. Pleasant)	876 4165
Vancouver Press Club 2215 Granville (S. Granville)	738 7015
Varsity Theatre 4375 W. 10th (Point Grey)	222 2235
Vert/Washout 1020 Granville (dowtown)	872 2999
Video In Studios 1965 Main (Mt. Pleasant)	872 8337
Virgin Mega Store 788 Burrard (at Robson)	669 2289
Vogue Theatre 918 Granville (Granville Mall)	331 7909
Waterfront Theatre 1405 Anderson (Granville Is.)	685 6217
Western Front (303 E. 8th Ave)	876 9343
Whip Gallery 209 E. 6th Ave (at Main)	874 4687
W.I.S.E. Hall 1882 Adanac (the Drive)	254 5858
Women In Print 3566 W. 4th (Kitsilano)	732 4128
Yale Blues Pub 1300 Granville (downtown)	681 9253
Zulu Records 1869 W. 4th (Kitsilano)	738 3232

sonos

DEC MON 14

A live electronic set

SLAM & FUNK D'VOID (live) @ STEREO

Scottish DJ/Producer Stuart McMillan alongside labelmates FUNK D'VOID w/ resident Sean Brawley + guest Clarence rm 2. $6 door only

DEC TUES 15

Sonar Presents...

SPIRIT

w/ DJ LACE & DAVID SHU
A drive for the Food Bank.
$5w/food $10 without

DEC THU 17

Launch Presents

BILLY NASTY (UK)

The name says it all. + Pascal & Boatman
more info: 734-8797

DEC FRI 18

Foursquare & TSA present

CHERRY BOMBS - downtempo/jazzfunk/hop on 4 dex

w/ residents Czech & Spun-K. Come see santa & the other guy as they lay down the breaks.
$7 - doors @ 8pm

DEC THR 31

Pharsyde, Bassix & Nordic Trax present

NEW YEAR'S EVE EDITION FEVER

Special guest SIMON DK (DIY Recordings, Nottingham) deep grooves from this exceptional UK DJ & producer. Alongside residents T Bone, Luke & Dana D (room 2)
Tix $20 B4 Dec 25, $25 after, $30 door

JAN THE 05

PRESHA presents...

APHRODITE (UK)

Urban Takeover, rollin' Drum'n'Bass.
w/ Andy B & Remedy.
$7, door only

MON stereo — *Progressive house Speakeasy [Rm.2]*

WED GRANDE — *R&B, Reggae, Hip Hop*

THR (Alternating weekly) LAUNCH — *Progressive electronic w/ Pascal*
Presha — *Drum'n'Bass w/ Andy B Kilo Cee in Room 2*

FRI Cherry Bombs — *Beats'n'Breaks*

SAT fever — *House w/ T.Bone Luke & Dana D*

66 WATER ST. Club: 683.6695 Office: 683.6527 Fax: 688.2552

Sound system by: Turbosound *Visual styling by: URBAN*

FREE B4 10PM WITH VALID STUDENT ID ON THURS, FRI & SAT [SUBJECT TO CAPACITY & SPECIAL EVENTS]

Memberships available now | Tix available in advance

chameleon ©

801 W. Georgia St., Vancouver, BC Tel: 669.0806

FRIDAYS WEEKLY

mo' funk fridays

As Mo' funk continues to fly the funk flag worldwide, join us for an evening of eclectic dance music with The Mo Funk Collective alongside DJ's Luke, Todd O, Dana D & Seren

$5 after 9

SATURDAY DEC 12

broun fellinis

Nu-jazz from San Fran to keep ya movin' - a don't miss

$8, door only - doors @ 8

SATURDAY DEC 19

crash

Outstanding local grooves look out for their debut cd

$6 door - free b4 9pm

TUESDAY DEC 22

The loop presents

park place

Deep house w/guest Josh aka DJ Iz (sf, tweekin') residents Todd O & Mike McCuaig

$5 after 10

THURSDAY DEC 31

alpha ya-ya diallo & bafing

West African Pop from this two-time Juno nominee. Prepare to get sweaty!

Adv. Tix $20 @ Chameleon, Highlife, Bassix, & Black Swan

TUESDAY JAN 19

mark farina @ park place

SF - Mushroom Jazzer blows up the spot.

$5, door only

MON: LATIN JAZZ — rumba calzada

THURS: HIP HOP — el·Famoso

TUES: HOUSE — park place

FRI: JAZZ/FUNK — MO' FUNK FRIDAYS ©

WED: WEEKLY ROTAION — stereotype backroom gold

SUN: DRUM'N'BASS — airtight

Est. 1981

The Zulu Times

IT AIN'T OVER 'TIL IT'S OVER

1998 CLOSES WITH A BANG

VOLUME ALLSTAR
Self Connected, Twice Elected CD

Fans of **Land of the Loops** and **ICU** probably already know about these cute noisemakers. If not, well, this fine second full-length is a great place to start. Awkward in a good way, and with a fine sense of humour, this is neat, lo-fi electronica at its best (and we think the cute thing is probably a ruse). Lots of catchy songs that get stuck in your head.

14.98 CD (SALE)

GOB
How Far Shallow Takes You CD

Local punk rock noisemakers ring in the New Year with lots of loud aggro-drunken cheer. 16 songs that have garnered these young lads loads of attention both around the city and now throughout the States! Check them out now before they hit the high road with the likes of **Rancid**, **Drop Kick Murphy's** and more!

16.98 CD (SALE)

Various
SAMPLING THE FUTURE CD

Boy can the kids dance nowadays! Offering a broad cross-section of contemporary US and UK club beats, this new Thrive Records compilation ought to please both the seasoned and beginner electronica enthusiast. Featuring mixes by **Underworld**, **Bentley Rhythm Ace**, **Dub Pistols** and more. Isn't it time we all gave these new dances a try? Or even better yet, let's at least come up with some colourful names for them!

16.98 CD (SALE)

PROPAGANDHI
Where Quantity Is Job One CD

Their much anticipated second release for the Winnipeg based G-7 Records label, featuring a jam packed collection of hard to find material from this energetic and politically focused punk band. Finish off your 1998 in style with this urgent and thoughtful sonic blast!

12.98 CD (SALE)

PIANO MAGIC
Blissed Out Vol. 13. CD

PIANO MAGIC's spare nautically inspired works nicely fade in and out with easy, pleasant tones and melodies. Amidst such careful beauty, the challenge is not succumbing to sleep. Hmmm, on second thought, this holiday season, why not put **PIANO MAGIC** on and chill totally out. Oh yes, this latest edition of the Darla Records' **Blissed Out** series certainly well fits the bill. Give in.

16.98 CD (SALE)

HELLACOPTERS
Payin' Dues CD
Super Shitty To The Max CD

Awesome, these guys rock so tough and heavy that we're putting both of these massive titles on sale. No kidding, we think they're the hardest act around, they're from Sweden, and we're totally scared of them. They're fucking terrifying. Supposedly, the singer used to be the drummer in the grind-core metal band Entombed. The drummer, damn it! Not to say too much, but **Iggy** also used to be a drummer. All right! Rock is coming back, man!

16.98 each CD (SALE)

I AM SPOONBENDER
Sender/ Receiver CD

With the passing of Vancouver's legendary **cub**, our good pal **Robynn** finally gets to demonstrate her experimental rock side — and massive psychic powers! Under the alias **Cup**, **Robynn** has joined forces with highly skilled **Can** acolytes **Dustin** and **Brain**, becoming **I AM SPOONBENDER**: a subconscious instrument/interface for deftly organized space rock. No simple revival, **I AM SPOONBENDER** reorder the past and present in cool ways. The human world can only now hold them back. We dig the new sound and obey. Recorded by that notorious **Darryl Neudorf**.

14.98 CD (SALE)

SEASONAL SOUNDS

A SELECTED REVIEW OF SOME COOL YULE FOR Y'ALL!

BOOKER T & THE MGs In the Christmas Spirit $16.98 CD (IMPORT)

JAMES BROWN Funky Christmas $24.98 CD (IMPORT)

JOHNNY CASH Personal Christmas Collection $16.98 CD (IMPORT)

BOBBY DARIN The 25th Day Of December $16.98 CD (IMPORT)

JOHN FAHEY Christmas Guitar $24.98 CD (IMPORT)

ELLA FITZGERALD Wishes You A Swinging Christmas $16.98 CD

VINCE GUARALDI TRIO A Charlie Brown Christmas $20.98 CD

BORIS KARLOFF How the Grinch Stole Christmas $12.98 CD

ETTA JAMES 12 Songs of Christmas $17.98 CD

ARTHUR LYMAN With A Christmas Vibe $14.98 CD (IMPORT)

LOUVIN' BROTHERS Christmas With the Louvin' Brothers $20.98 CD(IMPORT)

MOJO NIXON Horny Holidays $20.98 (IMPORT)

BUCK OWENS Christmas With Buck Owens $18.98 CD (IMPORT)

PARTRIDGE FAMILY A Partridge Family Christmas Card $18.98 CD (IMPORT)

JIMMY SMITH Christmas Cookin' $18.98 CD (IMPORT)

SQUIRREL NUT ZIPPERS Christmas Caravan $19.98 CD

VANDALS Christmas with the Vandals $20.98 CD (IMPORT)

VENTURES Christmas Album $20.98 CD (IMPORT)

Various HAPPY BIRTHDAY BABY JESUS $29.98, 2CD (IMPORT)

Various HARDCORE HOLIDAY $20.98 CD

Various HAVE YOURSELF A JAZZY LITTLE CHRISTMAS $16.98 CD

Various HIPSTER'S HOLIDAY $22.98 CD (IMPORT)

Various JUST SAY NOEL $19.98 CD

Various PUNK ROCK CHRISTMAS $19.98 CD (IMPORT)

Various REGGAE CHRISTMAS $16.98 CD

Various SANTA'S GOT A GTO $20.98 CD (IMPORT)

Various YOU SLEIGH ME $22.98 CD (IMPORT)

Various YULE BE BOPPIN' (BLUE NOTE) $19.98 CD

EXTENDED HOURS THIS CHRISTMAS SEASON

DECEMBER 15-23	OPEN 'TIL 9:00PM
DECEMBER 24	10:30AM-6:00PM
DECEMBER 25	CLOSED
DECEMBER 26 (BOXING DAY)	9:00AM -6:00PM

TOP TENS REVEALED!

NEW POLLING DATA JUST IN

BRADY
1. **JOHN ZORN** Circle Maker
2. **ARAB STRAP** Philophobia
3. **BEANS** Portage
4. **REFUSED** The Shape Of Punk To Come
5. **STARS OF THE LID & JON MCCAFFERTY** Per Astera Ad Astra
6. **PLASTIKMAN** Consumed
7. **SLICKER** Confidence in Dubber
8. **TIED AND TICKLED TRIO** Tied And Tickled Trio
9. **GOODSPEED YOU BLACK EMPEROR** F# A# Infinity
10. **NOTO LOOPS:** Infinity Edition (vinyl only)

CHRISTINE
1. **SAINT ETIENNE** Good Humor
2. **PULP** This Is Hardcore
3. **RIALTO** s/t
4. **AIR** Moon Safari
5. **FANTASTIC PLASTIC MACHINE** By Fantastic Plastic Machine
6. **DIVINE COMEDY** Fin De Siecle
7. **MONO** Formica Blues
8. **SERGE GAINSBOURG** Histoire De Melody Nelson (re)issue)
9. **DAVID HOCKNES** Essential Mix 98/01
10. **Various ULTRA CHICKS VOL. 3 BABY POP!**

GRANT H.
1. **MARK HOLLIS** Mark Hollis
2. **GOODSPEED YOU BLACK EMPEROR** F# A# Infinity
3. **BEDHEAD** Transaction De Novo
4. **REFUSED** The Shape Of Punk To Come
5. **SHUDDER TO THINK** High Art (soundtrack)
6. **CAT POWER** Moon Pix
7. **PINETOP SEVEN** Rigging The Toplights
8. **PJ HARVEY** Is This Desire?
9. **ARAB STRAP** Philophobia
10. **BLONDE REDHEAD** In An Expression Of The Inexpressionable

GRANT M.
1. **HELLACOPTERS** Payin' The Dues
2. **CALEXICO** The Black Light
3. **MORCHEEBA** Big Calm
4. **HIS NAME IS ALIVE** Ft. Lake
5. **MONEY MARK** Push The Button
6. **BOBBY CONN** Rise Up!
7. **BEASTIE BOYS** Hello Nasty
8. **BECK** Mutations
9. **LUCINDA WILLIAMS** Car Wheels On A Gravel Road
10. **AIR** Moon Safari

BONUS: GET 10% OFF ANY OF THESE GREAT TOP 10 TITLES! *VALID DEC. 31 '98*

JULIE
1. **ARAB STRAP** Philophobia
2. **BEDHEAD** Transaction De Novo
3. **JUNE OF 44** 4 Great Points
4. **PEDRO THE LION** It's Hard To Find A Friend
5. **MURDER CITY DEVILS** Empty Bottles Broken Hearts
6. **Quasi Featuring "Birds"**
7. **THE EVAPORATORS** I Gotta Rash!
8. **WEAKERTHANS** Fallow
9. **HEROIC DOSES** s/t
10. **GET-UP KIDS** 4-Minute Mile

KEVIN
1. **PENNICE BROTHERS** Overcome By Happiness
2. **BILLY BRAGG & WILCO** Mermaid Avenue
3. **HELLACOPTERS** Payin' The Dues
4. **APRIL MARCH & LOS CINCOS** s/t
5. **TRICKY WOO** The Enemy Is Real
6. **SHUDDER TO THINK** First Love, Last Rites (soundtrack)
7. **DONNAS** American Teenage Rock 'n' Roll Machine
8. **ROCKET FROM THE CRYPT** RFTC
9. **MONEY MARK** Push The Button
10. **ELLIOT SMITH** XO

MIKO
1. **JOEL R.L. PHELPS** The Downer Trio EP
2. **BEDHEAD** Transaction De Novo
3. **CAT POWER** Moon Pix
4. **ARAB STRAP** Philophobia
5. **BEANS** Portage
6. **Soundtrack BUFFALO 66**
7. **VERSUS** Two Cents Plus Tax
8. **BOXHEAD ENSEMBLE** The Last Place To Go
9. **MIRANDA JULY** The Binet-Simon Test
10. **THE AISLERS SET** Terrible Things Happen

NIC
1. **ARAB STRAP** Philophobia
2. **BELLE & SEBASTIAN** The Boy With The Arab Strap
3. **Soundtrack BUFFALO 66**
4. **DESTROYER** City Of Daughters LP
5. **DAVE FISCHNOFF** Winston Park
6. **MOGWAI** Kicking A Dead Pig
7. **BURGER/ink** Las Vegas
8. **PLUSH** More You Becomes You
9. **DAMON & NAOMI** Playback Singers
10. **GORKY'S ZYGOTIC MYNCI** Gorky's 5

PAUL
1. **ARAB STRAP** Philophobia
2. **ALBERT AYLER** Live In Greenwich Village: The Complete Impulse Recordings
3. **REFUSED** The Shape Of Punk To Come
4. **ROCKET FROM THE CRYPT** RFTC
5. **P.W. LONG WITH REELFOOT** Push Me Again
6. **SLOAN** Navy Blues
7. **TRICKY WOO** The Enemy Is Real
8. **JAMES BROWN** Say It Loud Say It Proud: Live In Dallas 08.26.68
9. **HELLACOPTERS** Payin' The Dues
10. **BEDHEAD** Transaction De Novo

SHAHERA
1. **HOLLY GOLIGHTLY** The Good Things
2. **TRICKY WOO** The Enemy Is Real
3. **BOBBY CONN** Rise Up!
4. **MURDER CITY DEVILS** Empty Bottles Broken Hearts
5. **THE SMUGGLERS** Growing Up Smuggler
6. **PULP** This Is Hardcore
7. **DJ SPOOKY** Riddim Warfare
8. **AMON TOBIN** Permutation
9. **JULIE RUIN** s/t
10. **BLONDE REDHEAD** In An Expression Of The Inexpressionable

THEA
1. **BELLE & SEBASTIAN** The Boy With The Arab Strap
2. **Soundtrack BUFFALO 66**
3. **BLONDE REDHEAD** In An Expression Of The Inexpressionable
4. **BEDHEAD** Transaction De Novo
5. **BOXHEAD ENSEMBLE** The Last Place To Go
6. **TINDERSTICKS** Donkeys 92-97
7. **ARAB STRAP** Philophobia
8. **DO MAY SAY THINK** s/t
9. **ICU** Chotto Matte A Moment!
10. **FLIN FLON** s/t

BOXING DAY AT ZULU?

Our continuing story: After much speculation, a detailed announcement will be made in the pre-Christmas issues of the *Georgia Straight* and *Terminal City* magazines. "Read for details, and see you here," is the quote that best sums it up!

1869 W 4th Ave.
Vancouver, BC
V6J 1M4
tel 738.3232

STORE HOURS

Mon to Wed	10:30 – 7:00
Thurs and Fri	10:30 – 9:00
Sat	9:30 – 6:30
Sun	12:00 – 6:00